

THE SCORE

A MUSIC MAGAZINE

Editor: William Glock

Number 26, January 1960

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A MUSIC MAGAZINE

Handwritten musical notation for "Moses Berufung" (Moses' Calling). The page includes staves with musical notes, clefs, and various annotations in German. Key markings include "VORHANG" (Curtain), "1 Scene: Moses Berufung", and "Moses". The notation includes treble and bass clefs, time signatures, and dynamic markings like "p" (piano) and "f" (forte). There are also performance instructions such as "rallent." (rallentando) and "colle parte" (with the part). The page is densely written with musical symbols and text, typical of a composer's manuscript or a detailed score.

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January 1960

Editor: WILLIAM GLOCK

COVER MANUSCRIPT is from the first scene of Schoenberg's opera, *Moses und Aron*.

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Number 26, January 1960

INDETERMINACY IN THE NEW MUSIC

George Rochberg

Human consciousness and thought in the 20th century have discovered the essential irrationality of the premisses on which they are based. That the old world of illusionary certainties has disintegrated in the face of the new conditions which govern contemporary existence is acknowledged by all who are seriously concerned with man's destiny, including the physicist, the theologian and the philosopher. The falling away of values founded on the grand illusion of rationalistic certainty has left man naked and exposed both to the waywardness of his own nature and to that of the universe around him. Man can predict nothing today except on the basis of statistical probability; and this brings him little comfort in his new and painful awareness of his condition. This is the time when, according to Zen Buddhism, 'mountains no longer look like mountains, and rivers no longer look like rivers'.

Afflicted by irrationalism, uncertainty and indeterminacy, we are suffering collectively what Pascal suffered individually. His words, written centuries ago, have even more significance today than at the time he wrote them:

'We sail within a vast sphere, ever drifting in uncertainty, driven from end to end. When we think to attach ourselves to any point and to fasten to it, it wavers and leaves us; and if we follow it, it eludes our grasp, slips past us, and vanishes forever. Nothing stays for us. This is our natural condition, and yet most contrary to our inclination; we burn with desire to find solid ground and an ultimate sure foundation whereon to build a tower reaching to the Infinite. But our whole ground-work cracks, and the earth opens to abysses.'¹

What for Pascal was a painful individual intuition is for us a terrifying collective certainty based upon the physical discoveries of our time and the Freudian discovery of the Unconscious. Ours is a non-rational world if man's reason is the true measure of reason. Still there are those who must have certainty in order to act, any certainty that seems to ensure the possibility of a rational order. In their haste to seize upon rational certainty, the first thing they sacrifice is subjective freedom, because it is this possibility of inner freedom, now deprived of its supporting buttresses, which is so painful to bear. Not only are we surfeited with political examples of this, in both Communist and Fascist states where freedom of the individual is sacrificed to bread and security; we see evidence of an analogous kind in the divorce of subjective freedom from objective rational standards in 20th century art. Erich Heller, discussing this same problem in his essay on the *Hazards of Modern Poetry*, says:

¹ Pascal's *Pensées* and *The Provincial Letters*, Modern Library Edition, 1941, p. 21.

'The human affections are the only instruments of recognizing and responding to values. By treating the affections as the rascals in the school of reason, and as the peace-breakers in the truth-bound community, reason—the rationalist's reason—has set up a kind of truth which leaves the human affections as idle as do, by general consent, the 'objective' methods that lead to its discovery. The workshops in which our truths are manufactured are surrounded by swarms of unemployed affections.'² Heller refers to the 'theory of the "impersonal" character of poetry, of the poet as a neutral agent bringing about the fusion and crystallization of nameless experience.' As he says: 'These theories merely express, and express significantly, the spiritual depreciation of the real lives that real selves lead in the real world.'³ The divorce of the poet from his poetry is a spiritual and moral defection in favour of order, objectivity, technical certainty. And as Heller comments: 'Truth is likely to be untidy, the *enfant terrible* in the systematic household.'⁴

2

In the case of music, this divorce between the human affections—subjectivity—and the operations of reason is fully revealed in the works which have been recently issued under the slogan of 'total organization'—a completely rationalized system of serial composition which, so its practitioners mistakenly believe, leaves nothing to chance. On the other hand, in an attempt to make unpredictability itself a principle of composition, there are those who, like John Cage, compose 'chance' music. As we shall see, in the one case indeterminacy enters by the back door as it were, disturbing the careful microcosmic calculations of the composers and upsetting their 'systematic household'. In the other, it is the root principle; but because it, too, proclaims a personal detachment from what will happen, the doctrine of 'chance' music is as incapable of entering into the subjective human world as is the doctrine of 'total organization'. Listen to Cage on experimental music: 'Where attention moves toward the observation and audition of many things at once, including those that are environmental, becomes, that is, inclusive rather than exclusive, *no question of making, in the sense of forming understandable structures can arise* (one is tourist)—'⁵ Even more to the point: 'A sound does not view itself as thought, as ought, as needing another sound for its elucidation, as, etc.; it has not time for any consideration—it is occupied with the performance of its characteristics: before it has died away it must have made perfectly exact its frequency, its loudness, its length, its overtone-structure, its precise morphology of these and of itself.'⁶

As the poet Heller has expressed it, Cage denies any living connexion between 'sounds' made and their maker, their human agent. Nothing could illustrate more perfectly the 'impersonality' of the composer and his subjective withdrawal from what

² *The Disinherited Mind*, Farrar, Straus and Cudahy, N.Y., 1957, pp. 269-270.

³ *ibid*, p. 273.

⁴ *ibid*, p. 292.

⁵ *The Score*, June, 1955, p. 65.

⁶ *ibid*, p. 65.

he makes than Cage's idea that 'sounds' live in, of and for themselves. And, as with the composers of totally organized music, the *materiality* of the materials of music is clearly seen to be the self-sufficient end of music making—without relationship either to the composer as human being-artist, or to the world of man as a culture-process, hermetically sealed by its own laws of order, shut off, and shutting itself off from anything beyond itself. Such notions are the ultimate consequence of a failure to recognize that, on the one hand, the materials *qua* material of music, and on the other absolute control of materials *qua* material in the ordering of detail, do not satisfy the conditions of art as an existential act in which a subjective consciousness, subjectively aware of its own existence in itself (Jacques Maritain) and in relation to other existences, human and natural, outside itself, seeks to express the truth of its awareness through materials viewed, not as material *per se*, but as an expressive medium.

The abdication of subjectivity in favour of technical certainty sums up the position of the *avant-garde* rationalists.⁷ But because truth is the '*enfant terrible* that upsets the systematic household', and *our* truth (or my truth) lies in an awareness of the uncertainty and indeterminacy of existence itself, the rational order of advanced serialism has paradoxically fallen a prey to indeterminacy. Though it seems paradoxical to speak of indeterminacy in connexion with this music, yet it is precisely through this paradox that the *rationale* and techniques of this new music can best be understood.

3

Indeterminacy, the term itself, suggests synonomous terms like indefinite, vague, non-specific, etc. Its implication of a tendency to formlessness would seem directly to contradict the extraordinary degree of self-avowed objectivity and rational control, characteristic of the work of Boulez, Stockhausen, Nono and others, based upon the principles of *total organization*—serialism pushed to its furthestmost limits, and investing every aspect of composition with a pre-determined mathematical certainty. You may well ask: How can a total serial approach to composition, so rigorously systematized, result in 'indeterminacy'? Isn't there something wrong with the equation? And if such an approach to composition *does* produce an effect of 'indeterminacy', how does this contradiction between the technical means employed and the musical results achieved come about? Are there hidden factors which must be elicited in order to resolve the paradox? If so, what are they?

It will be very useful, in seeking to resolve this paradox, to invoke, for descriptive purposes only, the physical concept of *entropy*. Entropy, which plays a large part in the world of probability depicted by 20th century physics, is the measure of the tendency of nature to disorder, to non-differentiation, to a final state of static equilibrium. According to Norbert Wiener: 'as entropy increases, the universe, and all closed systems in the universe, tend naturally to deteriorate and lose their distinctiveness, to move from the least to the most probable state, from a state of organization and differentiation in which distinctions and forms exist, to a state of chaos and

⁷ They are the 'Logical Positivists' of music; or we might call them 'musico-logical' positivists.

sameness'.⁸ Entropy in the world of nature, then, is the 'statistical tendency to disorder' in isolated systems in which energy remains constant. Unless a new source of energy is freshly supplied, the tendency to entropy will steadily increase and a 'drab uniformity' result. Order, then, i.e. distinctive forms, is non-entropic, the tendency to differentiation.

There is no question but that in total organization a certain kind of order exists; and, if order is a decrease in the tendency to entropy, then we should not expect to find entropy here. But it is precisely this kind of order which does produce entropy. Total organization is based essentially on an *equivalence principle*: all elements are granted equal status in their ordering by the proportions of measurement determined in advance. T. W. Adorno describes this method of composition as an effort 'to extend the rigour of the serial system to the metric and other aspects of composition so that, in the end, the art of composing is replaced by a system of serial arrangements which guarantee objectively and control arithmetically, from one end of a score to the other, the exact position of every sound according to pitch and every interval and metric or dynamic value. The result is nothing more nor less than an integral rationalization (apparently without precedent) of the art of composition.'⁹ He goes on to make the comment that such a system is 'based on a static conception of music: all the exact ratios of equivalence and symmetry decreed by extreme rationalization assume that the identical (or exactly analogous) things that appear in different places in the score *are*, in fact, identical (or exactly analogous)'—¹⁰ In this sense pitch, intensity, duration and *timbre*, subject to identical procedures become analogous aspects of a unified field of composition. This is so essential to the doctrine of total serial organization that without it there can be no such thing. Karlheinz Stockhausen is reported to have said of his *Kontrapunkte*: 'The contrasts may be so arranged that a state is created in which only one unity and one infinity are audible.' Pitch is now a proportion of time, and *vice versa*. Pitch no longer, according to this view, moves through time, expressed in values of dynamic level and *timbre*; rather, it now joins with segments of proportioned time, linked to a related degree of intensity and colour to form objective sound-structures in a unified 'acoustic space'. To quote Herbert Eimert: 'The identity of time and pitch was first stated exactly by Schoenberg, who saw the unity of "musical space" as a play of vertical and horizontal forces that were in substance identical.'¹¹ Eimert's misinterpretation of Schoenberg's idea will not detain us now.¹² His remark, however, confirms the essential

⁸ *The Human Use of Human Beings*, 2nd Edition Revised, Doubleday Anchor Book, N.Y., 1954, p. 12.

⁹ *The Score*, December, 1956, p. 23.

¹⁰ *ibid*, pp. 23-24.

¹¹ *Die Reihe*, No. 2, *Anton Webern*, English Edition, Theodore Presser Co. in association with Universal Edition, 1958, p. 33.

¹² Schoenberg says in his essay, *Composition with Twelve Tones*: 'The two-or-more dimensional space in which musical ideas are presented is a unit. Though the elements of these ideas appear separate and independent to the eye and the ear, they reveal their true meaning through their co-operation, even as no single word alone can express a thought without relation to other words.'

equivalence of pitch and duration viewed in the light of total organization.¹³ If, then, equivalence prevails, no *real* distinctions in *value* can be made between pitch, time, intensity and *timbre*. They are now objective quantities, aspects of a unity. As such, no one aspect can be accorded more value than any other since each shares equal status in this unity—the filling of ‘acoustical space’. Since no hierarchy of value or function is operative, we can only speak of an order of equivalents. This ordering of equivalents is analogous to the equal distribution of energy in closed physical systems, and therefore, by the same analogy, tends to entropy. Were the order governing total organization an ordering of functions of different values—the contradiction in terms is self-evident—the tendency to entropy, to a loss of distinctiveness would be reversed; but it is precisely because this order is based on equivalence and identity that it produces its opposite tendency—entropy. It is an order which seeks to establish an equilibrium within a musical space which is identical with the material that fills it. In music produced in this fashion it is virtually inconceivable to have melodies and accompaniments (even in the manner of Schoenberg) because they would immediately set up a hierarchy of values in which, for example, the identity of pitch and time claimed by Eimert would no longer exist. In totally organized music, then, the equivalence principle tends to reduce differentiation to a minimum; and by creating a kind of musical entropy brings on itself the condition of indeterminacy. In Adorno’s words: ‘In the end the rationalization of form results in an absence of form— It results, too, in the regression of music to the pre-musical, pre-artistic stage of raw sound; it is only logical that the next step should be concrete or electronic music. And so, as a result of wishing to control everything, they lose control in the end because the dynamism inherent in music, intolerant of a too precisely regulated static order, overthrows the order—or at any rate renders it inoperative in the particular sphere in which it is primarily intended to function—namely the unfolding of music in time.’¹⁴

4

The rigorous exclusion of subjectivity in any form, in so far as it represents the non-rational and therefore the unpredictable (both conditions dangerous to a carefully calculated rational system) has led to the view that pitch, duration, intensity

To call the inter-relation of these ‘co-operating’ elements an *identity* is to misunderstand Schoenberg’s statement completely. Things which cooperate to produce meaningful relations are not necessarily the same because of their action on each other.

¹³ In a piece for piano entitled *Quantitäten*, Bo Nilsson offers the performer this direction regarding the relation between pitch and time: ‘The *tempo* of the piece is decided by the smallest note-value: as fast as possible. The effective values thus obtained are modified in accordance with the frequency values to which they are linked. The maximum pitch interval is 1 : 128 ($C_1 - c^5 = 1 : 128$), and any written time-value will accordingly be prolonged or shortened up to four times (or down to a quarter of) its length, as defined above. Whereas the maximum frequency proportion is 1 : 128, the largest possible time proportion is two octaves (1 : 4, for example ♯ : ♮); a basic stated value of a note can therefore take on 85 time values in the 85 pitch levels used in the piece. Rising pitch intervals are matched by a prolongation, falling intervals by a shortening of the notated values. . . .’

For a pseudo-philosophical discussion of these questions see also the article *Serial Technique* by Paul Gredinger, *Die Reihe*, No. 1, *Electronic Music*, published by Theodore Presser Co. in association with Universal Edition, 1958, pp. 38-44.

¹⁴ *ibid.*, p. 24.

and *timbre* are *material* elements capable of precise quantitative measurement. The avowed purpose of serial composition is to treat these objectively as quantitative elements whose notation is not potential but actual, whose functional equivalence is pre-determined by fixed patterns of permutations and ratios of proportion. Accordingly, pitch, only one of several equivalents, is a structural element of which the interval constitutes the irreducible musical cell. No longer expressive of purely melodic values, intervals have become quantitative relationships of sound-structure which are ends in themselves, and therefore remain fixed objects, incapable of radiating value or meaning. The same is true to dynamic values since they no longer relate to expression (and therefore should not be called 'dynamic' any longer!) but merely indicate a particular degree of volume or amplitude of sound. Under such conditions '*pp*', or its numerical analogue,¹⁵ has no meaning as a mark of expression because it now stands for a quantity of measurement. This process of objectifying and materializing the so-called elements of music has its inevitable consequences: music, based solely on predictable patterns of order, becomes 'structure'. Eimert, waxing almost lyrically subjective (!), says that 'only in the newest developments and the development of the newest composers have the invisible doors burst open, revealing a world of measured quantities, of intervallic mensural-fields, of complex forms of organization replacing by "structures" the material which, taken out of its usual context, has been, as it were, "de-materialized"'.¹⁶ Again he says: 'In music, measurement is an operation on prearranged material: at the same time it is more than that; with the advent of "proportioning" it is transformed directly into structure. Thus, finally, the "ideal" of structure becomes the composer's inspiration—this is one of the points closely preceding the practice of *pointilliste* and electronic music, and at the same time the very heart of the musical process . . .'¹⁷ Even though opposed in views, Adorno and Eimert both confirm that electronic music is a product of the new aesthetic; the difference is that what for Adorno is a regression to a pre-artistic condition is for Eimert an advance to the 'very heart of the musical process', as he calls it.

It was in his *Symphony*, Op. 21 that Webern unknowingly (?) established the equivalence principle. Contrasting Webern's method with Schoenberg's, Eimert says: 'He is the only one who in his music organized *more* than the stratum of pitch-levels; the only one who was conscious of the structured spatial dimension where the antithesis of vertical and horizontal no longer exists'.¹⁸ It is precisely in this work¹⁹

¹⁵ Bo Nilsson attempts to establish a numerical scale of degrees of volume from 0, 0 to 0, 5 to 1, 0 to 1, 5, etc. In electronic music volume of sound (or intensity) is calculated precisely in degrees.

¹⁶ *ibid*, p. 32.

¹⁷ *ibid*, p. 35.

¹⁸ *ibid*, p. 32.

¹⁹ But Webern cannot be understood only in terms of his instrumental music, for he was essentially a lyrical composer. A glance at the list of his 31 works will show that he composed actually more for the voice than for instruments. In his last two cantatas, and in *Das Augenlicht* and the songs with piano, Op. 23 and 25, we meet a different Webern. Here the objective considerations which dominate his later instrumental works are combined with more traditional ones.

that Webern prepared the way for the new aesthetic: the creation of the idea of a homogeneous musical space defined by interval-motifs which penetrate through the whole time-space without essential differentiation of function. The remarkable degree of interval-order attained (canon being the technique *par excellence* of distributing interval-motifs and durational proportions) tends to produce acoustical entropy (Stockhausen's 'state—in which only one unity and one infinity are audible'). Through this work entropy, and therefore indeterminacy, first entered the contemporary musical scene, the *negative consequence* of 'integral rationalization' as Adorno calls it. In the works composed 'after Webern', as the degree of integral rationalization increases so does entropy and indeterminacy. The generation of young composers that came after Webern chose to model themselves on his instrumental works, and on the rational principles they deduced from these works. This, so they thought, would give them complete control of the precompositional situation and therefore of the compositional situation as well. But in their preoccupation with the extreme rationalization of the internal order they lost sight of external order, i.e. of the external architecture of their music.

5

It is important in this connexion to examine in some detail the techniques by which durational proportions are subdivided in order to achieve the suspension of any feeling of pulsation or beat. The sense of an overall architectural articulation of time has disappeared almost entirely from the new music, further establishing the condition of indeterminacy. The suspension of beat in a physical sense is achieved either by a careful avoidance of regular metric groupings or, if regular metric groupings are employed, by avoiding the natural accentual weight inherent in them. In the music of Mozart and Beethoven, external formal considerations were so important that they organized individual metric pulsations and rhythmic phrase pulsations so as to achieve the large shapes required. But since shape in this sense is foreign to the new music, temporal divisions need not be related to external shape. To suspend pulsation and beat—thus circumventing the natural tendency of regular pulsation to organize itself into ever larger units and shapes—certain techniques have been devised, chief among them the Webernian contribution to the art of the suspended beat based primarily on the interaction of sound and silence. (The complexity Webern achieves within basically simple bars of 2, 3 and 4 is well known.) A favourite device of the Boulez-Stockhausen-Nono group is that of arithmetically increasing or decreasing the number of subdivisions within a regular bar-length. For example in 3-8, it is common to observe groups of 2, 4 or 5; in 2-4, 3 and 5; in 4-4, 7 and 9 and so on. In the *Kontrapunkte* of Stockhausen, for instance, there is only one time-signature throughout—3 quavers per bar. But the simplicity of this time-value is lost in the maze of subdivisional complexities; the beat is entirely suspended. Much the same may be said to be true of Luigi Nono's *Il Canto Sospeso* where, though there are

The exclusive principles of the proportioned interval and of 'the structural spatial dimension' join forces with lyric-dramatic demands. Melody and accompaniment appear again in the songs with piano and in the first and fourth movements of the second Cantata, for example. Most important of all, time is liberated from its objectified, mensural identity with pitch, so that it is autonomous once again and the music moves through time, creating a sense of urgent direction and perceptible form.

different and frequently changing time-signatures, the differences and changes mean next to nothing perceptually, because the internal subdivisions destroy the possibility of establishing a beat. In the *Structures for Two Pianos* of Boulez, one finds bracketed groups of 5 in 6/32, with the indication 'pour 6' over the bracket; or a group of 7 and the indication 'pour 6'. In some of his earlier piano pieces Stockhausen uses ratio proportions: for example $\lceil 4 : 5 \rceil$, meaning 4 divisions played in a bar given as 5-16; or $\lceil 7 : 6 \rceil$, meaning 7 divisions in a bar of 6-32; etc. Thus a regular bar-length is rarely heard as such. It exists rather for the composer as a basis upon which to project irregular subdivisions, so that the simplicity or regularity of the bar-length has no possibility of emerging. The constant and purposeful obscuring of the simple metric values which the eye can distinguish in the score, but the kin-aesthetic sense can know nothing of perceptually, is a tendency toward indeterminacy. For when metric pulsation is clearly articulated, it can also be clearly perceived, and there is a natural correspondence between the order in which it is articulated and the order in which it is perceived.

The technique of the suspended beat thus has a direct bearing upon the most important issue to which a discussion of indeterminacy in music must inevitably lead—namely the relation between the external order and the internal order of music; in other words, the relation between the macrocosmic and microcosmic aspects. Microcosmic durational proportions are the means out of which form develops and becomes perceptible. Whether these are accentual or non-accentual determines perceptibility to a great extent. In the music of the 18th and early 19th centuries, for example, in which the design of the external architecture was of primary importance, the microcosmic details of the inner order were in direct relation to the ultimate macrocosmic shape sought by the composer. As the 19th century advanced and forms grew larger in relation to time-span, the charge of formlessness was brought more and more frequently, primarily because of the modern composer's inability to cope with increases in time-span as well as with an ever increasing number of harmonic innovations. Until the new music of the mid-20th century, this macrocosmic view dominated the composer's consciousness; and microcosmic order, i.e., the conscious rational determination of detail, was looked upon not as an end in itself but in relation to the macrocosmic aspect of the music.

With the emergence of serialism and total organization in our time a shift has taken place—a primary concern for discrete, quantitatively determined sound structures without regard to their relation to the articulation of an external order. This microcosmic view, antithetic to the dynamism of duration in time, attempts to arrest time-flow by equating it with so-called acoustic space; hence Eimert's remark quoted above about the identity of time and space. There are indications, however, that the problem of extended duration in time is seriously engaging the attention of some of the composers of the new music. Boulez, discussing electronic music, poses three problems which he says must be solved: 'The perceptibility of the duration, the definition of *tempo* and the continuity of non-formulated time.'²⁰ In an article on *Structure and Experiential time*, Stockhausen remarks that the composer 'who, for

²⁰ *Die Reihe*, No. 1, *Electronic Music*, p. 23.

all his determining of individual details, holds fast to his aural conception of a complete, pre-experienced time-organism' is one whose art 'has received that indispensable essence that alone gives sense to "structure"'—²¹ He describes Webern's *String Quartet* as a 'multiplicity—welded together' becoming 'time experienced through sound'; therefore 'it becomes music'.²²

With all attention and energy focused on a self-enclosed microcosmic order it becomes impossible to shape the external architecture of music; under such conditions the end product can only be true formlessness, macrocosmic indeterminacy. If, then, the microcosmic structure of the new music leads to indeterminacy through its tendency to entropy and, because of its non-relation to the articulation of external architecture, results in macrocosmic indeterminacy, the paradox with which I began is no longer a problem for us: indeterminacy in the new music is a fact—the '*enfant terrible* in the systematic household'.

6

But we are involved once again in a paradox; this time as a result of comparing the traditional macrocosmically oriented past with the new microcosmically oriented present. Intuition is a non-rational faculty of man. Through intuition, we suddenly know something or see relationships existing between phenomena where previously it seemed none existed. Man proceeds as much by his intuition as by his reason, and when intuition is guided by reason we have the wedding of man's two great potential resources for acting from within himself and on the world around him. The new paradox then is this: that in those eras dominated by the macrocosmic view of music, composers operated intuitively, using their reason only as a controlling guide, a final check on what their intuition projected into their musical consciousness. Because the expanding vocabulary of the 18th and 19th centuries was the result of a continuous cultural process, composers did not have to rationalize every stage of this process. The constant interplay of intuition and reason, subjective projection and objective purpose, produced the clearest, most sharply defined determinate shapes we know in music, including, as I pointed out before, those of Webern. In the new music intuition, representing subjectivity, the non-rational in man, having been rejected as an unwelcome intruder has had its revenge by returning as indeterminacy. Though largely intuitive, the melodies of the old music are articulated through clear patterns of pulsation and beat; though completely rational, the objective sound-structures of the new music lack the rhythmic clarity which pulsation and beat provide, and are paralyzed into formlessness through beat suspension.

Adorno states that 'when subjective freedom—an essential condition of all modern art—is exorcized, and when an artificial and tyrannical mania for integration at all costs—not, after all so very different from other forms of totalitarianism—is in

²¹ *Die Reihe*, No. 2, *Anton Webern*, p. 74.

²² *ibid.* This late awakening to the possibility of the emergence of a macrocosmic view of form undoubtedly lies at the root of such a work as Stockhausen's *Zeitmasse* and will perhaps bring about important changes in the new music.

complete command, this results in the production of scores which from a technical point of view, are, so to speak, fool-proof: each bar is a demonstration that the composer is fully conscious of what must be done to ensure that his music is immune from any conceivable reproach'.²³ Adorno is not completely right, although he is not wrong for reasons that uphold the aesthetic and practice of the new music he is criticizing. The subjective freedom he refers to, although consciously exorcised, does return. It returns as indeterminacy: but because it is the negative consequence of the rational order imposed and not the expressly desired result of the order, it turns the order into perceptual disorder. Still there is a truth here; for in attempting to escape from the irrationalism of subjectivity by manipulating supremely rational devices and procedures, these composers have fallen into indeterminacy. This negative reflexion of what is most characteristic of our time therefore lends a certain validity to the new music. Doing the right thing for the wrong reasons, however, is not nearly as good as doing it for the right reasons.

The problem for contemporary art is to discover what Erich Heller calls 'true order': 'an order that embodies the incalculable and unpredictable, transcending our rational grasp precisely where it meets the reasons of the heart'.²⁴ It does not follow from this that art must return to earlier practices and visions. On the contrary, the contemporary vision of new dimensions and values floating in a field of uncertainty is precisely what lends excitement and vitality to the art of our time. The meaning of 20th century art lies in the full acceptance of subjectivity. We see this most vividly in the style of painting called *Abstract Expressionism*. These painters, responding to the conditions of modern times, i.e. to the emergence of subjective freedom, have seized on indeterminacy itself as both the subject matter and the means of their art, and as a result consciously *order chaos*. Thus indeterminacy becomes a positive value in art, consciously sought after for its own sake because it is the condition of existence itself and forms a new basis for creative expression.

This is instructive for the composer; for his essential problem is very similar. Only the medium through which he works is different. To rely only on internal systematic order, without finding the way to control the macro-structure, is not compatible with the existential situation confronting the composer. His task is to accept this situation as it is, inimical though it may be to the idea of order as logic, and to reduce it to order. But how can we order the indeterminate? How can shapelessness be given perceptible shape and definition? How can the tendency to entropy be controlled?

Musical discourse is as dependent on effective recognition of its characteristic contents as it is on the interaction of micro- and macro-structure. Effective recognition implies perception of the images and gestures through which pitch and time are formed. The composer who plunges into indeterminacy, then, faces the immediate problem of how to establish a new basis for the continuity of musical discourse, indeed, for the nature of the discourse itself, and the connexion between image and

²³ *ibid*, p. 26.

²⁴ *ibid*, p. 295.

gesture. Too much logical continuity of discourse will throw him back into history. On the other hand, unless he can establish a clear profile in both micro- and macro-structure, in image and gesture, he will lose control of the situation, and of what he is attempting to do—which is literally to reduce chaos to order and establish differentiation of a new kind while consciously retaining the tendency of his music to entropy. He will have to learn to deal with contraries and contradictions, to shape shapelessness, to differentiate sameness. He will have to learn how to project himself in time while shaping the instant, how to make each instant part of a continuum of instants related to one another in the continuum.

It is said that after one has studied Zen Buddhism 'then mountains look like mountains again and rivers like rivers'. This implies a new simplicity which will undoubtedly come. But now, at a time 'when mountains do not look like mountains or rivers like rivers', before we can be certain again, we shall first have to learn to be certain of the uncertain, to feel and to love where there is no apparent reason to feel and love, to live and act because living and acting are all that human beings are capable of. The composer is no more exempt from this than any other creative artist. This is the condition of our subjective freedom—now stripped of the old value forms—and therefore the material of our art and music. Our immediate problem is well stated in these lines from Samuel Beckett's *Waiting for Godot*:

Vladimir:	(in anguish) Say anything at all!
Estragon:	What do we do now?
Vladimir:	Wait for Godot.
Estragon:	Ah!
	(silence)
Vladimir:	This is awful!
Estragon:	Sing something.
Vladimir:	No no! (he reflects.) We could start all over again
	perhaps.
Estragon:	That should be easy.
Vladimir:	It's the start that's difficult.
Estragon:	You can start from anything.
Vladimir:	Yes, but you have to decide.
Estragon:	True.

THE MACHAUT MASS AND ITS PERFORMANCE (II)

Safford Cape

Credo

Ex. 24 *Credo* (non-isorhythmic)

49			
15	16	18	^
Patrem INSTRU-	Et in unum INSTRU-	Deum de Deo	
MENTS	MENTS		
bar 1	17	34	

57			
24	22	11	^
Qui propter INSTRU-	Crucifixus INSTRU-	Et iterum	
MENTS	MENTS		
bar 52	77	100	

47			
19	15	11	^
Et in Spiritum INSTRU-	Et unam sanctam INSTRU-	Et exspecto	
MENTS	MENTS		
bar 111	131	147	

37
A m e n
isorhythmic

bar 158-194

The Father and the Son contemplated theologically; the earthly life of the Saviour; the Holy Spirit and its inspiration until the end of time—these three logical divisions cast Machaut's *Credo* into as many parts. Like the *Gloria*, it is written in syllabic Conductus style and has no *cantus firmus*. Like that again, it contains instrumental 'punctuation bars', which occur six times instead of four. Since the *Credo* is half as long again as the *Gloria*, we cannot help but admire the perfection of its mathematical proportion. It is of course quite natural that these two divisions of the Mass should receive identical treatment: in both instances, long discursive texts require a clear, concise and rapid setting. And as it is fitting to end with a complete contrast, the *Amen* is once again a riot of isorhythmic jubilation.

The homophonic texture of the *Credo* differs to some extent from that of the *Gloria*, for in proportion to its length it contains almost twice as many little four-note melismas—49 against 18—destined in both cases to soften and diversify the otherwise

strict *défilé*. Whereas the *Gloria* maintains the same objective expression all through, the *Credo* takes advantage of the supreme occasion given by the text: *Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto, ex Maria Virgine: ET HOMO FACTUS EST*. With a sudden change of tonal atmosphere, a child-like tenderness comes over the music, and the *Motetus*, in the little two-note scrolls of an ascending melody, enters into the light of love. With the bare simplicity of absolute filial abandon the *Triplum* follows, gives precedence to its sister-voice (*descendit*), and concludes (*de Spiritu*). Now comes the greatest moment perhaps of Machaut's Mass: *ex Maria Virgine*. Six long notes, in almost complete homophony, seem to suspend the passage of time and to attain a musical translation of silence. At the supreme moment of the *Homo factus est*, the head-motif, first heard in the *Christe eleyson*, re-appears and by so doing precisely on these words, gives the key perhaps to its essential significance. Another remark on the subject of the *ex Maria Virgine*: although I have not made exhaustive inquiry into the question, I have never so far found this passage underlined in other works of the fourteenth and early fifteenth centuries by a series of *longae*, as it is here. Quite apart from the aesthetic effect this series produces, could it not also be intended to stress the name of the Virgin in order to show that the Mass is dedicated to her? After all, Machaut calls it *La Messe de Nostre Dame*. . . .

The *Crucifixus* brings out a strong dissonance in the second bar, but the next impressive moments are the *Et resurrexit*, and particularly the climax of *Et iterum venturus est cujus regni non erit finis*. The cluster of (modern) quavers at *simul adoratur* may symbolize the adoring hosts, but surely the protracted cadence at *Et vitam venturi saeculi* leaves the fathomless vision lost in seas of eternity.

The *Amen* consists of pure, abstract isorhythmic ornamentation, and its structure is bewildering. The isorhythmic *Tenor* and *Contratenor* are divided into three *taleae*, with the peculiarity that, in the last of them, the two voices exchange themes. Upon each *talea* is constructed an isorhythmic 'display' section between the upper voices, which from time to time exchange their rhythmic patterns. The mastery with which Machaut conceived recurrent symmetry within this multitude of complexities is indeed incredible.

Ex. 25

Credo, Amen

Triplum	pass.	a'-b-a-e-	a'-d'---e-	a'-b-a-e-	a'-d'---e-	a'-b-a-e-	a'-d'---(e)
Motetus	pass.	f-a-b-c-	d--a-b-c-	f-a-b-c-	d--a-b-c-	f-a-b-c-	d--a(b)(c)
Contra	A1		A2		Ic		
Tenor	Ia		Ib		A3		
bar	158	166	170	178	182	190	

The precise function of the six instrumental 'interludes' is to isolate logical subdivisions of the text, as they did in the *Gloria*. A glance at the schema of the *Credo* shows how symmetrical the placings of these interludes are. It will also be noticed that both here and in the *Gloria*, there are never instrumental interludes after sub-

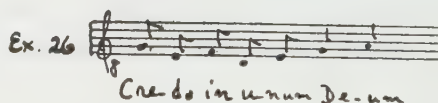
divisions with formal and complete cadences marking a 'full close'. The interlude was probably not needed in this case, as the singers could quite naturally pause an instant and take breath.

The *Credo* should be performed like the *Gloria*, in a forthright, supple, springing way. It too is in full time ($\text{♩}=66$). During the *Qui propter nos* section, the *tempo* should not be changed, but only 'eased', the voices proceeding tactfully and smoothly.

The interludes may of course be instrumented as they were in the *Gloria*. They may also join the voices in the last two bars before the *Amen* (bars 156-157). In order to clarify the complexity of this *Amen*, I have only three parts sung—*Triplum*, *Motetus* and *Tenor*. The *Contratenor* and *Tenor* are played by a lute, and the tenor part also by a viol, doubled at the octave by a recorder. Once again, I apply to this *Amen* the idea of alternating diminished and full time, the precise indications being: diminished time, bars 158-165, 171-177, 183-189 (inclusively in all cases); the other sections in full time.

A few suggestions as to implied accidentals: bar 169: *Contra.*, $f\sharp$; bar 171: *Trip.*, $f\sharp$; *Mot.*, $c\sharp$; *Contra.*, $f\sharp$; bar 176: *Trip.*, $f\sharp$; *Mot.*, $f\sharp$; *Contra.*, $c\sharp$; *Ten.*, $f\sharp$; bar 177: *Trip.*, $f\sharp$; *Ten.*, $f\sharp$; bar 182: *Ten.*, $g\sharp$; bar 183: *Mot.*, $f\sharp$; bar 186: *Trip.*, $c\sharp$; bar 189: *Trip.*, $f\sharp$; *Contra.*, $f\sharp$; bar 193: *Contra.*, $g\sharp$.

The underlaying of the text in Hübsch's edition is good. The following Gregorian intonation for the words *Credo in unum Deum* (from *Credo I*) may be used at the beginning:



Sanctus

Ex. 27 Sanctus I Sanctus II Sanctus III

Triplum	a-----	b-----	a-----
Motetus	x-----	y-----	x-----
Contra	C-----	D-----	C-----
Tenor	T-----	U-----	T-----
bar	1	6	11

Dominus Deus and following to end

Triplum	a-b-c-b	d-b-e-b	f-b-g-b	h-b-i-b	j-b-k-b
Motetus	m-x-n-x	o-x-p-x	q-x-r-x	s-x-t-x	u-x-v-x
Contra	A1 A2	A3 A4	A5 A6	A7 A8	A9 A10
Tenor	Ia Ib	Ic Id	Ie If	Ig Ih	Ii Ij
bar	16	33	48	64	80

At this point, a most important thing happens: for three-fifths of its course, the Mass has stayed firmly in what we call today the key of D minor, and now the *Sanctus* is lifted into the 'relative F major' and this 'key' will be maintained to the end of the Mass. Of course, the soft brightness peculiar to this new 'key' will henceforth colour the music, and in so doing will of itself create a dividing line between the preceding and succeeding divisions. Machaut's reason for so 'lifting' the three last divisions probably had to do with balance of form: producing, as it does, an impression of development, of advancement, and also of a kind of liberation, which is a powerful means of avoiding stagnation and of maintaining the vitality so essential to a work of art. A century earlier, Pérotin had used the same artifice, and for the same reason, in his great organum *Sederunt principes*, the second part of which he too raised from 'D minor' to 'F major'.

The *Sanctus* is guided anew by the isorhythmic principle. The Gregorian *Tenor*, taken from the actual Missa XVII *De Angelis*, states the cry of the Seraphim, the *Trisagion*; and upon this segment (which is not a part of the isorhythmic plan), the polyphonic setting of the threefold *Sanctus* is constructed.

The Gregorian theme, from this point to the end, is divided into ten segments or *taleae* that are rhythmically identical. These, in groups of two, support the five polyphonic sections which follow the introductory threefold *Sanctus*: (1) *Domine Deus*, (2) *Pleni sunt*, (3) *Osanna*, (4) *Benedictus*, (5) *Osanna*.

Each of these five sections is constructed on the same plan, which might be called the formal nucleus of the entire division: a three-or-four-bar passage states the first word or words of the section, and is followed by a three-bar terminal passage in elaborate hocket between the upper voices. These terminal passages show very clearly the decorative, melismatic rôle Machaut conferred upon the hocket: he gives to it what Gregorian chant or music of the Dufay period would confide to melismatic arabesques, i.e. the florid vocalizing, usually on the penultimate syllable.

Considering that the *Sanctus* is entirely composed of a series of symmetrically repeated sections, the idea naturally occurs of scoring them so that their symmetry is now stressed, now relieved. If we assign the complete vocal group (with or without instruments) to some sections, and only the two upper voices (with instruments) to others, we obtain the following architectural sequence (group-sections in capital letters, two-voice ones in small letters):

SANCTUS		sanctus		SANCTUS
DOMINE DEUS	pleni sunt	OSANNA	benedictus	OSANNA

This general plan adopted, the details of each section may be gone into.

Sanctus I and III. To be sung by all four voices, doubled by instruments (which may be: Trip., treble viol; Mot., tenor recorder; Ten., viol; Contra., viol; both the latter, lute).

Sanctus II. The two upper voices only, plus the instruments. At the end of this section (bar 10) occurs the peculiarity already mentioned, which suggests a chain of

short instrumental interludes. What is peculiar is the fact that *Sanctus II* would appear to end at bar 9, but that we find a seemingly 'irrelevant' bar before the beginning of *Sanctus III* in bar 11. In one manuscript¹³ there is a one-bar rest between *Sanctus I* and *II*: the 'irrelevant' bar 10 might therefore be supposed, taking symmetry into account, to be a rest for the voices, during which the instruments would link with bar 11, where the voices re-enter for *Sanctus III*.

Dominus Deus. The four voices sing, the two lower parts being doubled. Acting on the clue given by bar 10, the treble viol and the recorder will begin when the voices stop at bar 22, and the instruments alone will play bars 23-24—with this restriction, that the lower voices will re-enter at bar 23.

As to the underlaying of the text, let us remark that the music of this section consists of a first theme (bars 16-17-18-19) with its hocket (bars 20-21-22), and of a second theme (bars 25-26-27) with its hocket (bars 28-29-30). The principle governing the underlaying is, that the accentuated syllable of the last word in any group should be applied to the hocket. The group *Dominus Deus* will be given to the first theme; the accentuated syllable of the last word being *De-*, the hocket will be vocalized on the vowel 'e', leaving *-us* to follow in bar 22. The second theme will be given the word *Sabaoth* (which represents, by itself, the second group of words). The accent being on the first syllable, theme two will begin with *Sa-*, and the hocket will also be made on this 'a', *ba* falling at bar 29 note 5, *oth* at bar 30. The instruments alone play bars 31-32. *Tenor* and *Contratenor* should have the following underlaying:

<i>Text</i>	<i>Tenor</i>	<i>Contratenor</i>
Do	B16	B16
mi	B17N1	B17N1
nus	B17N2 foll.	B17N2
De	B19	B18 foll.
us	B20N1 foll.	B20 foll.
Sa	B24 foll.	B21N1 to B22
ba	B24 foll.	B24 foll.
oth	B28N3	B28N3
Ple	B29N1	B29N1
ni	B29N2	B29N2
sunt	B30	B30

The fact that the *Tenor* and *Contratenor* sing the first two words of the next section (*Pleni sunt*) while the hocket is still vocalizing on the 'a' of *Sabaoth* should not, in my opinion, disturb us.

Pleni sunt. Only the upper voices sing. Theme one (bars 33-35) receives the words *Pleni sunt coeli et ter(ra)*, with the hocket on *ter-* (bars 36-38), *gloria tua* being set to theme two (bars 41-43), with its hocket (bars 44-46) on *u*. The *Tenor* and *Contratenor* are played by the 'low' instruments, the two high instruments joining them in bars 38-39-40 and 46-47-48. It will be noticed that these instrumental passages begin as they did in the *Gloria* and the *Credo*, on the final bar of the preceding vocal passage.

¹³ Paris, Bib. Nat. fr. 1584.

Underlying of the text:

<i>Text</i>	<i>Triplum</i>	<i>Motetus</i>
Ple	B33N1 foll.	B34N1
ni	B33N5	B34N2
sunt	B34N1-2	B34N3
coe	B34N3	B35
li	B34N4	B36N1
et	B34N5-6	B36N2
ter	B35 foll.	B36N3 foll.
ra	B38	B38
glo	B41	B42N1
ri	B42N1 foll.	B42N2
a	B42N4	B42N3 foll.
tu	B43 foll.	B43 foll.
a	B46	B46

Osanna. All four voices and low instruments throughout. Theme one (bars 49-50-51), *Osan-*, hocket (bars 52-53-54), on *a*, ending *-na*. The high instruments join the low and play bars 54-55-56. Theme two (bars 57-58-59), *In excel-*, hocket (bars 61-62-63-64) on *e*, ending *-sis*. Underlying of the text:

<i>Text</i>	<i>Triplum</i>	<i>Motetus</i>	<i>Tenor</i>	<i>Contra</i>
O	B49N1 foll.	B50	B49 foll.	B48
san	B51 foll.	B51 foll.	B52N2 foll.	B53N1
na	B54	B54	B53N2 foll.	B53N2-B54
in	B57N1 foll.	B58	B56 foll.	B56 foll.
ex	B57N5 foll.	B59N1	B60N1	B60N1-2
cel	B59 foll.	B59N2 foll.	B60N3	B60N3 foll.
sis	B62-63	B62-63	B63	B63

Benedictus. The two upper voices only, with the low instruments. Theme one (bars 64-65-66-67): *Benedictus qui ve-*, hocket (bars 68-69-70) on *e*, end *-nit*. Bars 70-71-72, the high instruments join the low. Theme two (bars 73-74-75): *in nomine Do-*, hocket (bars 76-77-78) on *o*, end *-mini*. High and low instruments play bars 79-80. Underlying of the text:

<i>Text</i>	<i>Triplum</i>	<i>Motetus</i>
Be	B64	B64
ne	B65N1 foll.	B65N1
dic	B65N5	B65N2-3
tus	B65N6-7	B65N4
qui	B66	B66
ve	B67 foll.	B67 foll.
nit	B70	B70
in	B74N1	B74
no	B73N2 foll.	B75
mi	B74N2 foll.	B76N1
ne	B74N6-7	B76N2-3
Do	B75 foll.	B76N4 foll.
mi	B77N5	B77N4-5
ne	B78	B78

Osanna. The four voices, plus low instruments, the high instruments joining to play bars 86-87-88 and bar 94. Theme one (bars 81-82-83) takes *Osan-*, the hocket (bars 84-85-86) vocalizing on *a* and ending with *-na*. Theme two (bars 89-90-91) carries *in excel-*, and the hocket (bars 92-93-94), on *e*, closes with *-sis*. Underlying of the text (see overleaf):

<i>Text</i>	<i>Triplum</i>	<i>Motetus</i>	<i>Tenor</i>	<i>Contra</i>
O	B81 foll.	B82	B80 foll.	B80 foll.
san	B82N2 foll.	B83 foll.	B84N3	B83N3
na	B86	B86	B85N1 foll. to 86; 88 foll.	B85N1-2; B86; B88 foll.
in	B89 foll.	B90N1	B90	B90
ex	B90N4 foll.	B90N2	B91 foll.	B91 foll.
cel	B91 foll.	B91 foll.	B92N2 foll.	B92N2 foll.
sis	B94	B94	B94	B94

The *Sanctus* is of course in full time throughout, and the hocket being highly melismatic, the tactus should probably be noted J (modern)=63. The threefold cry, uttered with such clarity and such purity of design, partakes both of glory and of awe. The five succeeding passages, so completely dominated by the conception of numerical symmetry and of such melodic complexity in their hockets, are at first perhaps somewhat difficult to assimilate; but greater familiarity will doubtless arouse a feeling of intellectual satisfaction derived from an achievement in which the harmony of numbers is so finely embodied in art.

Agnus Dei

Ex. 28	<u><i>Agnus I and III</i></u>			<u><i>Agnus II</i></u>		
Triplum	pass.	a-b-a-coda	a-b-a-coda	pass.	a-c-a-c-a-c	a-c-a-c-a-c
Motetus	xz	zx-y-x-z	x-y-x-z	pass.(z)	x-w-x-w-x-w	x-w-x-w-x-w
Contra	C	A1	A2	D	B1	B2
Tenor	T	Ia	Ib	U	IIa	IIb
bar	1	7	14	22	28	37

Fulfilment—glowingly but sweetly proclaimed—seems to mark the *Agnus Dei*. The Mass is practically finished, and this appearance of masterly fullness, of ultimate completion, is in no way domineering, but shines out with perfect benignity, ease and grace. Although the isorhythmic principle governs it closely, the ample and flowing mildness of its different melodies shields it from the least tinge of rigidity. Here indeed we are in the light of the blessed, and we may well wonder that Machaut was equal to the task, surpassing himself precisely in this crowning movement where the principle of climax required that he should do so. The *Agnus*, being a threefold invocation, falls naturally into ternary form: *Agnus I*, *Agnus II*, and the textual repeat of *Agnus I*. It is well to stress the form of this triptych by having the first and third *Agnus* sung by the four voices without instruments, and the second, used as an interlude, by the upper voice (*Triplum*) alone, doubled by a tenor recorder; whilst the *Motetus*, *Tenor* and *Contratenor* are played respectively by a treble viol and two tenor viols, the two lower parts also by a lute. The *Agnus Dei* is of course in full time (J =56).

The Gregorian *cantus firmus* (in the *Tenor* part) is that of the *Agnus* in Missa XVII. Its first nine notes, not treated isorhythmically, support the polyphonic introduction (bars 1-6) of *Agnus I*. The continuation of this section, however, is constructed upon two isorhythmic segments of the *Tenor* (bars 7-13 and 14-21). Here the

Contratenor is also isorhythmic, and the upper voices are governed by the same principle, each following, separately as well as together, a definite recurrent and symmetrical rhythmic plan, as a glance at the above schema will show.

Agnus II is conceived on exactly the same lines.

As to the implied accidentals, I would differ from Hübsch's edition in the following cases: bar 30: Trip., note 6, f♯; bar 41: Trip., note 2, f♯; note 5, f♯.

Suggested underlaying of the text:

Agnus I and III

<i>Text</i>	<i>Triplum</i>	<i>Motetus</i>	<i>Tenor</i>	<i>Contratenor</i>
A	B1 foll.	B1 foll.	B1 foll.	B1 foll.
gnus	B3	B3N5	B2N2 foll.	B3N2 foll.
De	B4	B4N1 foll.	B4N1 foll.	B4N2 foll.
i	B6	B6	B6	B6
qui	B7 foll.	B7N1 foll.	B7N1 foll.	B7
tol	B9N4 foll.	B8N1 foll.	B8N2 foll.	B8N1 foll.
lis	B10N4	B10N3 foll.	B10N1-2	B11N1
pec	B11N1	B10N2 foll.	B11N1 foll.	B11N2 foll.
ca	B11N2 foll.	B13N1	B13	B13N2
ta	B15N1	B13N2 foll.	B14	B14
mun	B15N2 foll.	B15N1 foll.	B15N1	B15N1
di	B16N1-2	B16N2 foll.	B15N2	B16N1
mi	B16N3	B16N5	B16N1	B16N2
se	B16N4	B17N2	B16N2	B17N1
re	B17N2-3	B17N3 foll.	B17N1	B17N2
re	B17N4	B19N1-2	B17N2	B18N1
no	B18N1 foll.	B20N1 foll.	B18N1 foll.	B18N2 foll.
bis	B21	B21	B21	B20N2 foll.
do	B16N3 foll.	B16N5 foll.	B16N1	B16N2
na	B17N4	B18N1	B16N2	B17N1
no	B18N1 foll.	B18N2 foll.	B17N1	B17N2
bis	B19N5 foll.	B19N1-12	B17N2	B18N1
pa	B20N1 foll.	B20N1 foll.	B18N1 foll.	B18N2 foll.
cem	B21	B21	B21	B20N2 foll.

<i>Agnus II</i>	<i>Triplum</i>
A	B22 foll.
gnus	B24
De	B25N1 foll.
i	B27
qui	B28 foll.
tol	B30N1 foll.
lis	B32N1
pec	B32N2 foll.
ca	B33N1 foll.
ta	B35N1
mun	B35N2 foll.
di	B38N1
mi	B38N2 foll.
se	B39N5-6
re	B40
re	B41N1 foll.
no	B44N2 foll.
bis	B46

Deo Gratias

Ex. 29	<u>Deo gratias</u>	
Triplum	Int.---a--	Int'---a--
Motetus	Int.---x--	passer---x--
Contra	A	A1
Tenor	Ia	Ib
bar	1	9

From the fifteenth century onwards, the *Agnus Dei* is the closing polyphonic movement of the mass, but in Machaut's time it was customary to write a final number, the response to *Ite, missa est*, which is *Deo gratias*. Coming immediately before the blessing, this music rang out at the very end of the service.

Isorhythmic in treatment, the Gregorian *Tenor* (found at present only in the *Sanctus* of *Missa VIII De Angelis*) is divided into two rhythmically identical segments (bars 1-8 and 9-17). The *Contratenor* is also isorhythmic, and its two segments correspond to those of the *Tenor*. The thematic development brought out in the upper voices over the first segment of the *Tenor* is to a large extent symmetrically re-employed above the second segment, so that these voices also have an isorhythmic character.

It would seem desirable for the Gregorian intonation of the words *Ite, missa est* to be sung by one of the tenors, the four voices without instruments answering with the *Deo gratias*. The theme from the *Sanctus*, mentioned above, may be used for this intonation:



This piece, in full time, could be taken at $\text{♩} = 66$. Surely Machaut thought of bells when he wrote it. What with the jubilant chiming of the voices and the gaiety of their frolicsome hockets, nothing could more aptly convey that impression of happiness in accomplishment which characterizes this particular liturgical moment.

The genial work of art imposes itself spontaneously, but our consciousness of it becomes deeper and richer as we seek to discover its essential lineaments by analysis: the obscurity of our first impression gradually recedes, the understanding of detail leading us to a clearer, more definable appreciation of the whole. *Form* is the great point: without form there is no life or work of art. Form is equivalent to the Whole, commands its own existence, but reveals itself, at first, incompletely. The many details, that indicate the *quality* of the creative power by the degree of intensity with which their very existence is subordinate to the whole, are as traces which, on being most carefully studied, will permit us to arrive at a more searching contemplation of form, for this is now seen from within instead of from without.

Music of genius would require an interpretation of genius. How are we to face this fact? A first impulse would be to sit us down and weep, or to quit the field. But there is, I think, another way. It does not indeed consist in persuading ourselves of our own genius! Without believing that there are many who would do this, it may be said that, however little help be sought in self-esteem, it is always too much. The only way to face our problem is to deny oneself completely, and become a servant. If we who are called upon to interpret have the vivid consciousness that our part is to serve, that we abandon heart, voice and hand to that mysterious and blessed thing called a masterpiece, that we cease to exist in order that it may live, or rather, that its life may replace our own—then what was personal life and talent will become the life and talent of the work into whose transcendence we shall have been drawn, and whose light will now shine through us.

And so, the further we penetrate into Machaut's Mass, and the more its thousand and one details are made our own, the greater will be our understanding of the whole upon which they all converge, and the more capable we shall become of humbly helping it to live again and to shed light and love upon people today as it did upon those of the fourteenth century.

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(continued on page 72)

THE FIRST VERSION OF BEETHOVEN'S C MINOR SYMPHONY

Robert Simpson

There seems to be no doubt that at its first few performances, Beethoven's Fifth Symphony was given with 'scherzo' and 'trio' repeated; i.e. scherzo, trio, scherzo, trio—then the final *pianissimo* restatement of the scherzo that both leads to and reappears (altered) in the finale. There is also no doubt that, at one stage, Beethoven decided to cut out the repeat, as shown by a letter to Breitkopf and Härtel, dated August 21st, 1810:

'I have found the following error still remaining in the Symphony in C minor; namely, in the third movement in 3-4 time, where the minor comes back after the major. I quote the Bass part thus:



The two bars which are crossed out are too many, and must be erased, of course in all parts.'

As is well known, this correction of Beethoven's was ignored, with the consequence that the Symphony was, until Mendelssohn brought the matter to light again as late as 1846, played with two redundant bars. Even after this there was controversy, and eminent musicians (including even so perceptive a Beethoven lover as Berlioz) often tried to find musical excuses for retaining the two bars. When Mendelssohn drew their attention to the error in 1846, however, Breitkopf and Härtel, with due contrition, published the following statement:

'The matter itself needs no explanation, but the fault in printing arose from the fact that, according to the original MS., Beethoven had the intention, as in many other Symphonies, to repeat the minor three times and the major twice. Hence in the MS. the bars struck out in the letter are marked with "1" and the two following with "2." This, as well as the remark written above in red pencil, "Si replica con Trio allora," was overlooked in printing.'

In the *Birmingham Post* recently (Sept. 21st, 1959) J. F. Waterhouse made the pertinent observation that 'It seems to me quite likely that the original engraver had erred through hesitancy as to the best way to make matters quite clear. To put in a double-bar with repeat-dots between the "1st time" and "2nd time" pairs would not have worked safely: for there was already a repeat of the same kind within the trio.'

It is important to remember that during Beethoven's lifetime no score of the symphony was published; only orchestral parts were printed, so that Beethoven, possibly still undecided about the repeat, was still free, if he wished, to remove it from the autograph without causing too serious an upheaval. He did not do so and, according to available evidence, might well have been in two minds about the matter to the end of his life. On the autograph there are a number of illegible instructions in Beethoven's scrawl (written with both pencil and ink, which suggests that they were scribbled there at different, indeterminable, times), the incomprehensibility of which is made worse by the fact that the passage occurs at the end of a right-hand page and the instructions spill over to the next page. But the '1' and '2', and the 'Si replica con Trio allora' are not crossed out. These uncertainties, together with the fact that Beethoven's letter to B & H was written less than two years after the first performance (at a time when he still had 17 years of life left in which to think about the symphony, during which period he might at any time have altered the autograph) make it not unreasonable to re-consider the matter with an open mind. The documentary facts being both indecisive and contradictory, we are faced with a purely artistic problem.

Peter Stadlen, in two brilliant talks recently broadcast in the Third Programme, has shown that Beethoven was in fact often in several minds at once about the question of repeats, that internal evidence indicates that his use of them became both systematic and profoundly organic. There is no doubt that he thought most searchingly about the matter; in the first movement of the *Eroica*, for instance, Beethoven at one point took out the repeat of the exposition, evidently fearing that it would make the movement too long (it already outstripped in length, even without the repeat, any other symphonic movement ever written). But he restored it for two reasons he did not bother to explain to anyone, but which can be discovered by those who understand his music. First, there is Mr. Stadlen's reason, based on his observation that Beethoven always repeats his exposition when he intends to begin his development with other than 'first subject' material. This is very true, but there is also an even subtler reason for the restoration of the *Eroica* repeat; without it, the delicate rhythmic organization of the movement as a whole is thrown slightly out of gear. This point is worth examining here, in passing, simply to show the kind of thought that Beethoven applied to the old problem of repeats. Consider the first two bars of the *Eroica*; they *must* be introductory, since they cannot be rhythmically scanned with what immediately follows. That is why so many conductors, mistakenly, do not play them in the main *tempo* of the movement; although they stand by themselves, they are nevertheless part of the rhythmic whole, but in a very long-term sense that can be demonstrated only by playing the repeat. At the repeat, the two great *staccato* full chords are replaced by two soft bars (the first two in the '1st time' bracket). These two soft bars also usher in the development (see the '2nd time' bracket). The beginning of the symphony and the beginning of the repeated exposition balance each other rhythmically—the one is answered by the other. Now at the start of the development, we have another pair of odd bars that are again introductory in function. We expect an answer in due course, perhaps at the recapitulation. But there Beethoven foxes us for the moment; it is true that the two bars that precede the recapitulation form a dynamic contrast, like those at the beginning of the movement, but we are momen-

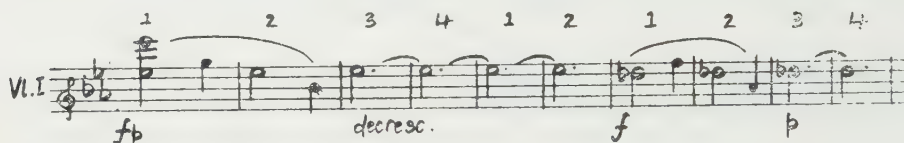
tarily fooled into not realizing that, far from being a rhythmically intrusive pair of bars, they are part of a straightforward four-bar phrase, thus:

Bar 394 (*Eroica*)



So we have not been given the answer to the two extra bars that introduce the development. For that we have to wait until the start of the coda. Look at bars 555-6; Beethoven cunningly extends a held E flat for two extra bars at the very point where the balance must be restored:

(Bar 551)



And so, without the repeat of the exposition, these two apparently innocent bars are meaningless! All this is pure digression, but it serves to show that the question of repeats was, for Beethoven, a profound matter and that it is risky not to observe all those he has definitely decided to make. To cut Beethoven's explicit repeats is an act as ignorant as it is impertinent—except, perhaps, in one extraordinary case, the finale of the C minor Symphony.

Why do conductors almost always omit the repeat of the exposition of the finale in No. 5? Most of them, if asked, would probably reply that the finale, with the repeat, overweights the scherzo, or that there is too much insistence upon tonic-and-dominant C major. If this is so, why did Beethoven not cut out the repeat from the finale when he reduced the size and momentum of the scherzo? There is always Mr. Stadlen's answer to this, that since the development section of the finale begins with other-than-first-subject material, the movement therefore conforms to Beethoven's invariable practice in such cases and repeats its exposition. This is a fair answer, so far as it goes (except that it rather ties Beethoven down to a rule, albeit of his own making), but the odd thing is this: while Beethoven showed considerable hesitation about marking a repeat in the *Eroica* first movement, presumably because of its great length, he never showed any inclination to delete the repeat in the finale of the Fifth. Yet one occasionally hears the *Eroica* repeat, while conductors almost unanimously agree to omit that in No. 5, as if nothing can explain its presence. In twenty-five years I have heard only one conductor (Klemperer) make this repeat, although I believe Sir Adrian Boult has done so a few times. Most conductors seem to feel (unless their omission of repeats is sheer bone laziness, or impatient boredom, or downright dislike of music, all of which possibilities are by no means out of the

question) that as the symphony stands in print, this great repeat upsets the proportions very seriously. And it must be admitted that they are right—the scherzo is over before it has really had time to establish itself properly, and is then annihilated by a blaze of C major that insists, too, on repetition of the whole of its weighty first section. The return of the scherzo in the middle of the finale, moreover, is weakened, made into no more than a pathetic ‘flashback’ by all this crushingly disproportionate C major. But as soon as one realizes that Beethoven’s original conception included total repeat of scherzo and trio, the nature of and reason for the repeat in the finale become vividly illuminated.

The character of the scherzo is magnetic and obsessive. Even more than its companion movements in the Fourth, Sixth, and Seventh Symphonies, it seems to cry out for ‘circular’ repetition. If it is given this, it gains an extraordinarily fearsome momentum, as if nothing can stop its inexorable, fateful stride. Beethoven has, moreover, shortened the scherzo on its final, *pianissimo*, appearance, an effect which can be appreciated fully only if the complete, unleashed, version has already twice confronted the hearer. The result is this: the grimly persistent scherzo and wild trio have been crashed into the brain by repetition that hints at endlessness. Just as the listener is in the state when yet another return of the scherzo in its original overpowering form would be unbearable, Beethoven, with one of his greatest strokes of genius, makes the music disappear into the void, so that one is not certain whether it can still be heard at a vast distance, or whether it is merely reverberating as a pervasive memory in the brain. The fact that it is shortened increases the impression of a vague, disturbed memory; then it vanishes into nothing but the dim sensation of a faintly beating drum and a hushed mysterious droning, a scarcely perceptible, infinitely distant activity. The sky is vast and black—but there appears in it a tiny point of light. It expands with frightening speed and energy, and one cannot be sure whether it will bring disaster or elated wonder—until the whole universe is suddenly blazing with light. As the scherzo was insistently momentous in its grim self-repetition, so must the finale be in its brilliance. It *must* repeat its exposition in order fully to counteract the effect of the obsessively repeated scherzo. Furthermore, this repeat prolongs the blaze to such an extent that the previous movement is almost forgotten—but not quite. All at once the great light fades. The sky is black again, and the mesmeric scherzo is *still going on*. The light returns, and thereafter remains; but the impressiveness of the whole thing depends on the listener’s sense that the return of the scherzo in the heart of the finale is not a mere remembrance, a plaintive ‘flashback’, but a reality. *It is still there*. The finale is no ordinary ‘triumph’; the antithesis of scherzo and finale is an elemental phenomenon, and the finale has the last word only because it creates a condition in which human power can thrive, not because the world of the scherzo has ceased to exist.

The repeat of the finale exposition is thus necessary in the light of Beethoven’s original conception of the scherzo, and the repeat of scherzo and trio create a momentum that gives reality to a later re-appearance which is otherwise little more than a fantastic whim. If scherzo and trio are not repeated, the repeat in the finale should not be observed. The proper thing to do, however, is to restore Beethoven’s

first colossal conception despite his own uncertainty about the solution. The 'final decisions' of the great masters (insofar as they are known) are often the subject of pious nonsense uttered by those to whom words are, as Alastair Sim said, 'the anodyne for the pain of thinking', and it is (on the other hand) also true that it is usually both intrepid and insolent to meddle with great works of art. In this case, however, Beethoven's intentions are not absolutely clear and we can arrive at a solution of the problem only by means of internal evidence the elucidation of which requires the use of imagination and intuition. Above all, the experiment should be made, not once, but a hundred times, until the choice between the two versions can be made the subject of a consensus of thoughtful musical opinion. For me, the printed edition of the C minor Symphony is a mutilated makeshift; Beethoven allowed orchestral parts to be published, but can we be sure that if at the end of his life he had supervised the publication of the score he would not have returned to his first idea? Can we be certain that he really agreed with his friends that the *Grosse Fuge* is not the proper crowning climax to Op. 130? Can we dogmatize and say that his last version of *Fidelio* is absolutely final, that if the occasion had arisen he might not have restored the wonderful, psychologically profound music he originally wrote at the moment of Florestan's rescue, later excised in favour of some flat spoken dialogue? The judgement must remain an aesthetic one in all these cases, for in none of them is there documentary evidence to prove beyond all doubt what Beethoven really thought, or how often he changed his mind. The first version of the Fifth Symphony will raise new interpretative problems for any conductors who attempt it; but this is all to the good, since it will compel them to hear the music afresh. Sir Adrian Boult has pointed out to me that a great difficulty in observing the repeat in the finale is to avoid a sense of anticlimax with each return of the main theme. This is so, but he has also convincingly demonstrated (in a recent concert in which he gave the original version) that the difficulty can be overcome by a skilful reservation of power, so that each appearance of the massive brass theme can be increased in intensity. The first blaze does not require quite full force, for it is a tremendous shock in itself; the second, at the repeat, can be slightly intensified, and the last, at the recapitulation, can be delivered with all the strength of which the players are capable. There are many other points that arise and could be discussed here if space were available, but a return to the first version would bring them all to light. Someone ought to record the work in its original form, so that it can become as familiar an experience as the printed version. I, for one, would have no uncertainty of the outcome were I not already so appalled at the eagerness of conductors to ignore Beethoven's printed repeats, at an attitude that is but another symptom of our time's sickness, comparable with the enfeebled mentality that has finally landed us with 'the discovery of the single note'.

‘PRINCIPLES OF COMPOSITION’ (I)

Hans Keller

Under this title, which will be seen later on to be strictly misleading, I took a two weeks' professional discussion group for composers at the Summer School of Music this year. The intention was to confine the discussions to composers, with the audience merely listening; but on one or two occasions in the second week of the series, when quite a few composers had departed and others were busy rehearsing, we turned ourselves into a brains trust. As such, we were distinctly ill at ease—chiefly, I think, because we did not take the audience's questions seriously enough. In this age of specialism, the respect for the amateur question is in danger of dying out. It is quite true, of course, that at no previous stage in our culture has there been such a rich variety of stupid questions. The reasons are—so-called general education on the one hand, and insufficient special education on the other. At one and the same time, people are too articulate and not articulate enough—too articulate for their thoughts, not articulate enough for the intuitions behind their thoughts; too articulate for the level of their knowledge, not articulate enough for their talent. Nevertheless, it is one's duty to try and understand what a questioner means; whereas under the influence of linguistic analysis, we have made it our duty to understand what he doesn't mean. This, as our profounder thinkers are about to realize, doesn't get us anywhere. I do not wish to be misunderstood: I hold no brief for the pseudo-democratic assertion that everyone has a right to his opinion. To take a topical instance, nobody has a right to an opinion on *Moses and Aron* if he does not understand the work. But everybody has a right to the question why he doesn't understand *Moses and Aron*, and this is true democracy, because it is a true question that deeply concerns 'the people', i.e. our western musical world. Yet again, few are sufficiently educated to know when they don't understand—a knowledge which presupposes not only a fearless insight into one's own mind, but above all a clear consciousness of one's understanding *something*. Consequently, many people who really mean to ask why they don't understand *Moses*, tend to put the question in the form of a wrong opinion; they will ask you why the opera hasn't got any tunes in it, or some more sophisticated version of the same question—which it is easy and fruitless to call stupid: I know, for I have done so too often. The question is a symptom of a crisis which is generally considered to affect the relation between composer and listener. It does indeed, but in my opinion it does more, worse than that: it affects the relation between the composer and himself. For some years now, I have written about what I call the 'dodecaphoneys', the serial composers for whom serialism is not a musical reality, and who therefore develop 'compositorial principles' which have nothing to do with music, their own or other people's. If all these com-

posers were ungifted, the crisis would be nothing to get excited about. But they aren't; and phoneyess is all the graver where truthfulness would count. I heard one of Europe's leading avant-gardists say, in a public lecture, that any kind of tonal implication in serial music was, as a matter of principle, out of the question—whereupon he proceeded to play a piece of his own in which a basic major third changed, in the course of events, into a minor third. It would have been impossible to recognize the relation between the two intervals without one's spontaneous memory of their intrinsic tonal affinity; and it would have been impossible to understand the music without recognizing the relation. The severity of our creative crisis can hardly be underestimated: richly endowed composers are deaf to their own music. From my own experience, as a teacher of both amateurs and professionals, of both instrumentalists and composers, I can only say that the notorious cleft between composers and their audiences is but a reflection of a cleft within the composers' own minds, a cleft which is none the less deep for remaining unrecognized by the composers themselves, though the maturer among them own up to it soon enough when you confront them with it by way of showing that it is there in your own mind too: we are all part of the same situation, and we can only make the best of it and avoid the worst of it if we decide to be incorruptibly, ever-alertly honest.

The 'principles of composition' on which, I hoped, my discussion group would shed light were never formulated; in fact, they only existed in my own mind. What I meant was really the opposite of what is nowadays meant by 'compositorial principles'. I had nothing abstract in mind, nothing intellectual. Basically, there was indeed only one principle with which I was concerned—that of musical concreteness, of concrete musical thought in terms of concrete sound. It was a principle which, I thought, would equally interest the panel and the audience, the professional and the amateur: the principle of what I call musical honesty—of physical musical reality. At our historical juncture, this problematic principle raises many superficially stupid questions which, when professionally re-formulated, elicit many 'profound' and profoundly stupid answers.

For our eight sessions at Dartington, I chose eight standpoints from which the burning central questions of musical creation in our time might be approached: *Pre-composition, Purity and Consistency of Style, Audibility, Rhythm, Form, Contemporaneity, Writing for, against, and beyond the Instruments, and Teaching of Composition*. The standpoints themselves were chosen very concretely, on a purely empirical basis: they had emerged in private discussions with the composers who were to take part, and/or in conversations with Luigi Nono, who took a composition class at the Summer School.

Owing to the acute relevance of our syllabus, however, the atmosphere in our group was one of chronic 'complex-readiness',¹ and if I had not tried my best continuously to interpret the different views to each other and to the audience, there would have been not only dead ends, but in fact dead beginnings. The present article, on the other hand, is the proper place for expressing some of my own thoughts

¹ *Komplexbereitschaft*: a highly useful term used by Jung in his early, psychoanalytic days in order to describe the psychological situation which arises when a complex is being touched by an external stimulus.

on what I consider the natural principles of composition, for re-examining these from the topical points of view that formed the agenda of our discussion group. I shall proceed in the same order as we did at Dartington, and visitors to the Summer School will notice that my personal views sometimes overlap with, and at other times violently contradict, the views expounded in the course of our sessions; but it would be tedious to specify these varying relations in the present context. Finally, I do not wish the phrase 'personal views' to be misunderstood; without arrogance, I claim objective validity for them, which means that they are either right or wrong—never a matter of opinion. This is indeed part of the contemporary crisis—that fact has become 'a matter of opinion'. At the same time, opinion, however irrelevant, is still a matter of fact, and has to be taken seriously, not necessarily for its content, but simply in view of its existence.

I. PRE-COMPOSITION

The concept of pre-composition arose after the pre-compositional system of tonality had abdicated. So far as atonal music is concerned, there is no pre-compositional system today; key *was* one, while the tone row, the so-mis-called 'twelve-tone system', isn't. In short, a key, as distinct from a row, is there for all. Key gone, what remained there for all was no more than the chromatic scale which, significantly enough, was called the 'twelve-tone row' just before the twelve-tone method proper emerged: without a pre-established system of co-ordinates (which had accommodated the harmonic functions), the psychological need arose to endow the chromatic scale, however lamentably undifferentiated, with a status.

But what is nowadays called 'pre-composition' does not only replace key; it also continues the structural and formal pre-cautions of the tonal composers. Two functions, then, are here confused. It is creatively right to confuse them in practice, for they are, after all, interrelated; but it is wrong to confuse them in creative theory, and especially in teaching.

When we create, it is not necessary for us to know why we are doing something—except when we ought not to do it, or so much of it anyway. Now, incompetence apart, when is there a danger of our doing something we ought not to do? When we think we ought to do it—when there is a psychological, as distinct from an artistic need for it. The disappearance of key produced acute formal, structural and stylistic anxiety in most composers, and the result was a chronic obsession to pre-compose, an obsession that has just passed its climax—that of total serialization. It is one of the most overpowering aspects of Schoenberg's genius that he, the premature first of the few, in whom one would have expected the anxiety state to be at its acutest, remained almost totally unaffected by it: despite the fact that his rows had to replace key and reform structure, they were not pre-composed, not constructed, but always abstracted from a concrete musical thought. On February 5, 1951, he wrote to Josef Rufer: 'The original idea of a row invariably emerges in the form of a thematic character.'² In other words, his 'pre-compositional' concepts were

² *Der erste Einfall einer Reihe erfolgt immer in Form eines thematischen Charakters.* Josef Rufer, *Die Komposition mit zwölf Tönen* (Berlin, 1952). Humphrey Searle's translation (London, 1954): 'The first conception of a series always takes place in the form of a thematic character.'

really post-compositional. This observation applies to the development of his total output as well as of his single works. At a time (1924) when he had already written his first twelve-tone pieces, Erwin Stein, though instructed by his master, was as yet unable to formulate the pre-compositional principle of the twelve-tone row with any precision: 'A . . . new possibility would be to lay down a certain order of the twelve notes for every piece of music and to let the row thus obtained become the bearer of construction. . . . Even if the row consisted of fewer than twelve notes, one could easily employ the notes that are foreign to the basic motif (or motifs), just as one previously used notes foreign to a given scale. Such unmotivic notes could likewise be referred to the motif, whose functions would thus include those of the old tonic.'³

I think it can be said that Schoenberg's elemental belief in the primacy of inspiration, his life-long fidelity, across all theoretical and technical ventures, to the needs of his own imagination, is unique amongst the composers of our age, with the possible exception of the Greek Nikos Skalkottas. It is from Schoenberg, the instinctive theorist, that we can learn how far individual pre-composition is desirable or necessary.

Total serialism is one extreme; the sub- and post-thematic row is the other. But a piece is not necessarily bad because its row is abstract rather than abstracted, or because it is pre-composed, serialized, in more dimensions than one; it may indeed be better than if it weren't. The fact remains that in any given creative situation, a minimum rather than a maximum of pre-composition is required if the music is to contain as much as possible, if it is to maintain the highest possible level of invention. And the individual minimum of pre-composition depends on the character of the composer in general, and on the degree of original inspiration in particular. The created row, as opposed to the constructed one, is an ideal which not everybody or every work can attain. (That creation can appear in the guise of construction is another matter—a diagnostic difficulty, as it were, not a theoretical one.) Schoenberg himself, of course, overwhelmed by personal experience, tended to be far more imperative than we are: 'The basic set functions in the manner of a motive. . . . It has to be the first creative thought.'⁴ But later in the same essay, he did allow for the variability of initial inspiration: 'Sometimes a set will not fit every condition an experienced composer can foresee, especially in those ideal cases where the set appears at once in the form, character, and phrasing of a theme. Rectifications in the order of tones may then become necessary.' Here he would seem to use the word 'ideal' in the same sense as we do (or *vice versa*, to be more modest!).

The present danger, in any case, is that there is too much pre-composition rather than too little, and this is true whether the 'old-fashioned', motivic tone-row or post-Webernite serialism is employed. The two functions I described at the outset have to be fulfilled, no less and certainly no more: the key system has to be replaced, which is to say that a new basis of communication has to be secured, and elementary unity has to be taken care of. Anything more is weakness, uncreative neurosis,

³ *Neue Formprinzipien*, in *Musikblätter des Anbruch* (Vienna, September 13, 1924), translated (by the present writer) under the title *New Formal Principles* for inclusion in Stein's *Orpheus in New Guises* (London, 1953).

⁴ *Composition With Twelve Tones*, in *Style and Idea* (New York, 1950; London, 1951).

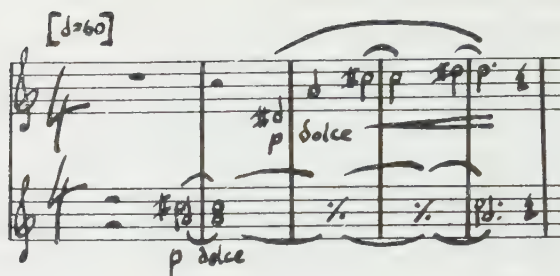
obsession. The optimistic view that by now we are over the worst because total serialism is receding, a view naturally taken by those who are abreast with the most recent developments in composition—this understandable view is an illusion. Obsessional neurosis is not at its most dangerous when it is at its most unrealistic. A man who spends two hours over going to bed because he has to arrange and rearrange things in their proper order is cheating nobody, not even himself. But a man who works overtime at his office because he has to follow and indeed develop Parkinson’s Law is cheating everybody, including himself. The time is in sight when total serialism will fool nobody, but excessive pre-composition around a realistic core may well continue to fool our constructors for a long time to come. Ultimately, there is only one remedy—a redirection of artistic conscience towards concrete, characteristic invention. The time will return when *der erste Einfall*, the pregnant basic idea, will once again be too obvious a ‘principle of composition’ to form the subject of discussion.

II. PURITY AND CONSISTENCY OF STYLE

The term ‘style’ is here used in the sense of ‘method of composition’. Why, then, don’t I say ‘method of composition’ instead? For two reasons. First, because we do not speak of the polyphonic method of composition and the homophonic method of composition. Secondly, because when our leading, ‘advanced’ composer-teachers speak of the necessity for ‘purity of style’, they always mean ‘method’—for instance, when they object to tonal procedures within serial technique. In short, I am using the word ‘style’ technically, not aesthetically. For the aesthetic meaning of the term, for that which makes a ‘personal style’, I am simply using the word *character*.

The concept of ‘purity of style’, a very modern one, has had a disastrous effect on growing talents, on pregnant minds groping for expression. It is, of course, again an obsessional symptom, another effect of the fear-inspiring break-up of tonality. The music of the greatest composers has always evinced the greatest stylistic impurities; in fact, in our musical culture, there seems to be only one composer of genius who has a pure style—Gluck; and the purity of his style seems to be the only thing that is wrong with his music. Nevertheless, there is a grain of truth in the demand for purity—which again makes the compulsive illusion around it all the more dangerous. It is obviously easier to work with one method than with two; it is extremely difficult to work with two methods which have little in common. But if you succeed, you can express all the more. We all know those fugal expositions in homophonic movements whose sole *raison d’être* is an inability to start or go on. But we also know the last movements of Mozart’s G major String Quartet, K.387, and of the *Jupiter* Symphony. We all know those twelve-tonal works where tonal passages are thrown in whose sole *raison d’être* is to give the listener, if not indeed the composer, a break. But we also know Schoenberg’s *Ode to Napoleon* and his *String Trio*—or do we? Not a word has yet been said about the *Trio*’s recapitulated A major passage, a tonal eruption which is all the more decisive for Schoenberg’s use of a note (D sharp) that isn’t tonal to the key. He would not be Schoenberg if he did not imply extensive functional harmony within this compressed space (see overleaf):

EX 1



The D sharp assumes the significance of a leading-note to the dominant and thus confirms the tonic *qua* tonic, placing the passage (as Tovey would have said) not merely 'on' the key, but 'in' it. Why, then, don't the *avant-couriers* who praise the piece as one of Schoenberg's greatest (rightly so, but for the wrong, i.e. stylistic reasons) take note of this outbreak of tonality, though they are the first to object to such crass stylistic impurity when it occurs elsewhere? Is it possible that they don't hear the key, just because it is not driven home by way of a cadence *à la Ode to Napoleon*? Or are they vicariously ashamed of it? Or is it simply that they feel how profoundly the tonal passage fits into the atonal context, but cannot see why?

I can't either, but do let us be honest. Let us stand by our artistic experience and wait for analytic enlightenment. In the beginning there was thought, not thought about thought which justified thought. We must never forget that the need for proof is the first sign that there is something wrong. And when it is wrong enough, no proof will satisfy. A doctor once received a patient who maintained he was dead. The doctor cut the patient's finger, which bled profusely. 'Can't you see how alive you are?' he asked, pointing to the blood. The patient remained unmoved: 'What a life, when one is dead!'

Normally, when all is well, the need for proving that two times two makes four does not spontaneously arise. 'It is true', wrote Schoenberg to René Leibowitz,⁵ 'that the *Ode [to Napoleon]* sounds like E flat at the end. I don't know why I did that. Maybe I was wrong, but at present I can't feel it.' Do you know why you say that two times two makes four? Do you always know when you imply the fact? Schoenberg implies and develops E flat long before 'the end'.

He can afford to. The stronger the truth, the weaker the need for a conscious check. Now, mixtures of divergent styles, if they mean anything, mean that complex truths have clamoured for expression. Not everybody can afford the expression of complex truths without the risk of contradiction. But in the greatest composers these mixtures happen so naturally that they can even afford to remain pre-conscious, as if the truth expressed were as simple as that of two times two. The early homophonists, on the other hand, had to remain pure stylistically if they wanted to remain

⁵ Arnold Schoenberg: *Ausgewählte Briefe*, ed. Erwin Stein (Mainz, 1958). The letter was written in English; I have to re-translate it from Erwin Stein's German translation since the original has not yet been published.

consistent. For that matter, early Mozart readily goes wrong when he mixes his styles. But would anybody criticize the finale of the G major Quartet? Yet there are plenty of modernists who go so far as to criticize the (atonally) homophonic aspect of Schoenberg's *Fourth Quartet*: among conscious and—yes—unconscious Darmstädters, the work is not quite U.

The crux of the matter is character. It is the character of invention that unifies styles; and the greater the composer, the more characteristic his invention. Even though we cannot yet show how Ex. 1 fits, we are able to say, not merely that the phrase could only be Schoenberg, but also—at the risk of seeming to beg the question—that it is characteristic of this particular work. Further we cannot go for the time being; for the serial 'sense' of the passage is a symptom of its fitness, not a cause.

But then, how far have Mozart's own mixtures been explained hitherto? Not at all. And with Mozart we may go a little further—not because we understand him so little that we need to prove him right, but rather in order to support Schoenberg. From our point of view, the G major finale is particularly fascinating, and superficially mystifying, because the contrapuntal part is based on a tag that can hardly be called characteristic. What is incisively characteristic, however, is the background relation between the fugal exposition and the first homophonic contrast:

EX 2(a)-(c)

Of course, Ex. 2(c) does not as such occur in the work; I have reconstructed it, brought it into the foreground, in order to make the background unity between *x* and *y* obvious. Quite wrongly, analytic attention has always focussed on the next homophonic contrast, which is the second sonata subject: by that time, stylistic integration is well on its way. It is Ex. 2(b), still part of the first subject, that is the decisive and overwhelming contrasting texture. Which is not to say that we may lose sight of total as distinct from local integration; but Ex. 2(b) remains the ultimate source of the movement's stylistic *cum* structural consistency. In the transition, this theme discloses its own contrapuntal potentialities; and by the end of the development, we have reached the stage where it is positively needed as a textural contrast; to lead back into the fugal beginning of the movement would by now be impossible formally. Mozart here avails himself of three time-honoured procedures in order to make comprehensible the novelty of his characteristic structural invention: (1) the omission of the opening theme from the beginning of the recapitulation, a procedure which,

of course, is of necessity included in (2) the typical Mannheim device of the reversed *reprise* (Johann Stamitz), and (3) the subdominant→tonic build-up of the recapitulation (which was to retain its force until Schubert who, however, sometimes indulged in it for convenience's sake—in order to be able to adhere to the harmonic proportions of the exposition). So far as (1) is concerned, we are at least unconsciously familiar with the seamless merging of development and recapitulation which this approach facilitates: the reader may recall the first movement of the D major Violin Concerto, K.218, and perhaps also that of the 'Mannheim' Violin Sonata in the same key, K.306. In the present context, however, the procedure is employed for the opposite purpose—to create a seam, not to hide one! Mozart's structure has driven us to the point where we are thirsting for stylistic impurity. (2) The reversed *reprise* (which has retained its force up to Schoenberg's *First Chamber Symphony* and *Third Quartet*) manifests itself by way of the recapitulatory significance which the coda assumes in these unusual structural circumstances; as a result, the eventual amalgamation of the two styles becomes a natural consummation. (3) The tonal build-up simplifies and so articulates the sonata scheme of contrasts and transitions; only thus can it accommodate, without formal confusion, the stylistic complexity with its contrapuntal drive.

Where the small or immature mind desires to be pure, then, the mature creative mind will spontaneously want to be characteristically, and hence consistently, impure. Indeed, absolute purity of style seems possible only if you are prepared to say nothing whatsoever, if your work is about your method rather than about what you have to say—if, as happens not seldom nowadays, method is replaced by methodology, if abstract ideals fill the gap left by the absence of concrete ideas. Bach, Haydn, Mozart, Beethoven, Wagner, Stravinsky, Britten, Schoenberg: could there be more drastic examples of stylistic impurity—and more diverse creative characters?

Our crisis has produced a new situation for teacher and musician-critic alike. Previously, the only legitimate critical question was whether a composer succeeded in what he set out to do. Today, it may happen that we have to ask him whether his very intentions are valid. We may even have to implore him to fail instead of succeeding: to fail at saying something instead of succeeding in saying nothing.

III. AUDIBILITY

The question of audibility touches the very centre of my single compositorial principle, that of physical musical reality. At the same time, it is a complicated question; in fact, our crisis, which has created it, is making it ever more complicated, and as yet there is no sign of relief.

At the Summer School, I put the question as straightforwardly as possible: 'Do you', I asked at the outset of the session, 'only write what you hear, and hear all you write?' The reaction was explosive; 'complex-readiness' had been touched at its most tender spot. One of our most prominent young creators, angered inwardly at the glib composers' usual unison chorus, 'We hear everything', tried his best to dig himself into a position from which he could pronounce, with the dishonesty of honest exasperation and desperation, that he heard nothing (not quite his own

word); challenged, he was faced with the protracted job of digging himself out again. Another observed, less touchily, that it was audibility at the beginning, a muddle in the middle, and audibility at the end; and a third composer, the personified opposite of glibness, pointed out that with him everything was in a muddle all the way.

What it is important to realize is that this kind of discussion is essentially and exclusively modern. 'We hear everything' has not always been a glib statement; in fact, there was a time when it was so obvious a *conditio sine qua non* that it wasn't worth pronouncing. Significantly enough, it is, above all, the conservative composer of today who still doesn't see any question here at all: William Alwyn would say that either you only wrote what you heard and heard all you wrote, in which case you were all right; or you didn't, in which case you were likely to be all wrong. Amongst the atonalists, it is again Schoenberg who occupies an exceptional position: he was as incorruptibly aural as Alwyn is (I think Erwin Stein told me that Schoenberg used to call it being 'realistic'). After Schoenberg, even with Berg and Webern, the problem began. And after our Dartington discussion, yet another prominent member of the younger generation was heard to remark that it had just come to him, as a shock, that for the first time in the history of composition we were operating with inaudible elements of thought.

What is the matter, what the answer? First of all, to clear the air—if not, immediately, the ear—we must distinguish between aural miscalculation and essential inaudibility. When Beethoven wrote a seemingly inaudible bassoon part in *The Consecration of the House* (the final test would be to play the piece without it), he may or may not have miscalculated. But if he did miscalculate, he heard something with his inner ear that was to prove inaudible in sound: if he did not altogether hear what he wrote he certainly wrote what he heard. Again, if Webern (then still an entirely 'aural' composer) wrote his broad climax in bar 5 of the second of the *Four Pieces* for violin and piano, Op. 7, he let the violin octaves fly because, to his inner ear, they intensified the culmination: his inner ear was not sufficiently familiar with the peculiarities of string technique to know that octaves on string instruments weaken rather than strengthen the sound; the only thing they do intensify is a sense of strain, and it is towards this end that they have been used by the most omniscient inner ears (e.g. Mendelssohn's in the Violin Concerto). But when Berg derived his so-called secondary rows from his so-called primary row in *Lulu*, his acute inner ear heard nothing whatsoever: it wasn't miscalculating; it simply was not in operation. He was not, at that stage, thinking in terms of sound at all.

Why not? In particular, because he wanted to remain faithful to Schoenberg's single-row concept; and in general, because of the fear of disintegration produced by the loss of all-embracing key-function. It all boils down to the fact, by now historically demonstrable, that Schoenberg was born too soon for everybody but himself—that in relation to his historical environment he appeared on the scene much sooner even than Beethoven did in relation to his.

This is the root of the crisis of audibility. Here is the reason why Schoenberg's rows are audible in principle (if not yet in effect), whereas most other people's rows are inaudible in principle (if not indeed as a matter of principle).

Now, there are two ways of not writing what one hears and not hearing what one writes. One is to calculate acoustic effects extra-acoustically—the kind of thing people do when they are not aurally up to their task, whether this be a harmony exercise or the self-set task of those contemporary ‘masters’ who have developed their music ‘beyond’ Schoenberg without having caught up with him in aural, *that is*, compositorial development. (There is a tendency amongst some of our most advanced stylists to regard Schoenberg’s dictum, ‘The ear is the musician’s sole brain’, as old-fashioned.)

The other way of sound-less writing is to make a vicious or, at best, neurotic virtue of necessity: ‘since I can’t always write what I hear and hear what I write’, this type of composer seems to tell himself, ‘and since, nevertheless, my calculations do result in sensible sound, I’d better go the whole hog and ‘structuralize’ my music without any direct reference to the physical aspect of my structural elements and principles; though inaudible themselves, these cannot fail to have their acoustic effect’. Here is the basic fallacy of our theorizers: some of their extra-aural calculations have aural significance; hence, they hopefully conclude, all have—a simple *non sequitur* which has grown into the central mystique of our musical rationalists.

This is ‘the matter’. What is the answer? In my opinion, we have to add a supplementary question: *whose* answer? We can only be fair to ‘the’ contemporary composer, whose mind is in conflict and confusion about what seem to him the rival claims of audibility and structuralization, if we distinguish between the teacher’s and the critic’s reply—a distinction made by all too few teachers and still fewer critics. For while the teacher’s and the critic’s functions ought to overlap far more widely and actively than may at present seem possible to most members of either profession, a basic difference still remains: the teacher is concerned with the composer’s future, the critic with his past.

From the teacher’s point of view, there is only one answer to the question of audibility—Alwyn’s and Schoenberg’s, and that is the end of the matter. A good teacher will always be able to draw the student’s attention to ‘paper’ work, to thoughts which have not been heard through, or haven’t been heard at all. So far as motif-inspired serial technique is concerned, it is interesting to see how easily the creative ear, as opposed to the uncreative intellect, offends against the letter *in order to heed the spirit*. Schoenberg and, latterly, Stravinsky are outstanding examples; in fact, in my submission, Schoenberg did not write a single work in so-called ‘strict’ twelve-tone technique, while on the other hand the ‘liberties’ he takes with his rows always serve to underline their audible function. There are humbler serial writers, too, whose composing minds are unconditionally aural. A good educational example of such serial ‘freedom’, quite elementary and hence the briefest possible illustration, occurs at the beginning of a piece which has not yet been completed, and whose composer wishes to remain anonymous for the time being. The exposition of the row starts with its second note, thus: 2, 1/2-2. Now, the first note is clearly a main beat, the second (i.e. the first of the row) an equally distinct upbeat to the repetitions of the initial note. Musically, aurally, the composer’s ‘free’ procedure serves the purpose of strictness: the well-defined motif 1/2-2 is stressed and pre-confirmed

by way of the anticipation of its main note, and the order of the notes impresses itself more strongly upon the mind than it could without the meaningful anticipation. (Since 1-2 is a tritone, there is no question of a tonical implication on the 'wrongly' repeated note.) *Mutatis mutandis*, you will always find this kind of 'freedom' in natural, concrete twelve-tone music.

For the critic, the answer to the problem should be more complex. As we have remarked, a composer can arrive at aural validity by way of some non-aural calculation, and while the teacher will rightly say that the composer's work and development would lose nothing and gain much if his aural conscience became absolute, the critic has to accept the single, finished product insofar as the communication in sound succeeds—and no matter *how* it succeeds. What is more, the critic sometimes has to admit that the mania for totally inaudible structuralization has assuaged the composer's obsessional neurosis in a way that made the musical part of his mind function more freely than it might otherwise have done.

But where the critic must thus accept the partial defeat of audibility, the teacher must try to redirect the composer's neurosis into more musical channels. After all, if you have to be obsessional within the field of your creative activities, you might just as well be obsessional about something. An obsession about concrete sound, and **nothing but concrete sound**, would make a liberating change.

(To be concluded.)

A NEW APPROACH TO HANDEL

Gerald Abraham

I must begin with a platitude: criticism is never more valuable than when it approaches its subject from a fresh point of view; a fresh viewpoint is stimulating even when it is wrong. When it is right, when the critic can convince you that *his* viewpoint is the uniquely right one, he has done something very valuable indeed. Even if his viewpoint is not altogether new, if it is a point from which many have taken a glance and passed on, yet if he buttonholes you and persuades you that this is the right way to look at the work, that all others give a distorted impression—that is just as valuable. This is what Winton Dean has done in his 700-page book on Handel's *Dramatic Oratorios and Masques*. His main thesis—that Handel was before all else a dramatic composer, in his English oratorios just as in his Italian operas—is indisputable. I am sure he is not the first to propound it, and it ought not to surprise anyone whose knowledge of Handel's oratorios goes beyond *Messiah* and *Israel in Egypt*; but I believe he is the first to examine it in all its implications, to support it with masses of evidence (much of which will be fresh to most people), and to use it 'to penetrate the creative working of Handel's mind' and determine the whole nature of Handel's genius.

The overwhelming, the almost exclusive, popularity of *Messiah* (with *Israel* a poor second)—both of them non-dramatic works—together with the tremendous preponderance of Old Testament subjects for the other oratorios, has filled our minds for two hundred years with the conviction that Handel was first and foremost a *religious* composer. He was undoubtedly a religious man: a fairly normal Protestant Christian of his age. (It was Bach who was *abnormal*, representing a particular type of German religiosity which had its nearest counterpart in Methodism, if in anything in England.) Mr. Dean complains that Handel's 'church music shows scarcely a sign of deep religious feeling'; but deep religious feeling was unusual in the eighteenth century; it is not to be found in the church music of Rameau either—or in the church music of Michael Haydn, who was the model sober Catholic church composer of the later part of the century. A German Protestant, thoroughly acclimatized in Anglican England, Handel would have been shocked by our view that a very great deal of the Old Testament has nothing whatever to do with religion; or that, if it has to do with religion, it is sometimes (as in the case of Jephtha's sacrifice), a barbarous and evil religion. In *Jephtha*, Handel himself altered the librettist's 'God' in several places to 'heav'n' or (by implication) to 'fate'. To that extent (which is, I think, a greater extent than Mr. Dean would allow) we must accept the Old Testament oratorios as religious works; to their creator's mind, they were religious. But artistic intent and artistic

fulfilment are often quite different. Handel set out to be religious, but drama kept breaking in—in many cases taking complete charge of the conception. Indeed it is a major part of Mr. Dean's thesis that Handel was able to fulfil himself as a musical dramatist much more satisfactorily in oratorio, where he was to a certain extent creating new forms, than in Italian opera with its stultifying accumulation of convention.

In oratorio he was free from the hampering realities of the theatre; he could write for an ideal theatre, the theatre of the mind. And he did write oratorios with the ideal theatre in mind, not with the dull reality of the concert-hall, certainly not with the church. 'The case for dramatic inspiration of the oratorios', Mr. Dean says, 'can be conclusively demonstrated from the published scores alone.' Better still from the libretti:

'Except for those taken verbatim from Milton, Dryden, and the Bible, the librettos are cast in the form of actable dramas. Most of them proclaim the fact in their titles ('oratorio or sacred drama', 'sacred drama', 'musical drama', etc.). *Samson* is described as 'alter'd and adapted to the Stage'. Several are based directly on plays. [*Athalia* on Racine, for instance.] Even when there appears to be no intermediate step between Scripture and oratorio, love stories and other theatrical materials are imported. In setting them to music Handel often shortened or omitted passages that contributed nothing to the development of the plot. Furthermore, he filled his autographs with elaborate stage directions, some of which are not found in the librettos and a number of which have never been printed.'

This matter of the stage directions seems to me outstandingly interesting; so is their partial or even total omission by Victorian editors such as Chrysander and Prout who, failing to recognize Handel's dramatic sense themselves, thus did their best to obscure it from everyone else. Consider those in the autograph of *Athalia*, for instance, where *Athalia* sings her accompanied recitative, *What scenes of horror round me rise*, 'starting out of a slumber', and then—as Abner and Mathan enter—addresses Mathan in *secco* recitative. The published scores give us no hint that she has been asleep (so that the significance of the orchestral passage is lost) or of the entry of the priest and the general, which reduces her terrified soliloquy to the conversational level. 'The conception is wholly theatrical', as Mr. Dean says. You would hardly realize it from the published scores, despite the expressive power of Handel's music. As for the stage directions in *Belshazzar*, 'which Handel copied and sometimes amended in his autograph', Mr. Dean points out that they are 'numerous, elaborate, and rich in visual detail; indeed the oratorio cannot be understood without them':

'The crux is the first chorus, *Behold, by Persia's hero made*, at the beginning of Scene 2. There has been no mention in Scene 1 of Persia or her hero or even the fact that Babylon is under siege; the remainder of Scene 2 belongs entirely to Cyrus and the Persians. The audience must grasp the fact that the ladies and gentlemen in evening dress represent (for this piece only) the Babylonians "upon the Walls deriding Cyrus, as engaged in an impracticable undertaking." The act of adjustment is bound to interfere with their appreciation of the music and the story. Yet the impact of this scene in the theatre, with two choruses on the stage, one hurling taunts at the other, is overwhelming. The situation

is clear on the instant; and the simultaneous aural and visual impression conveys that unique and otherwise incommunicable thrill of musical drama which was without question in the authors' mind.'

If an oratorio actually gains by staging, why not stage it—even though Handel himself abandoned action and costume after *Esther*? And of course this has been done often enough during the last thirty or forty years. A staged *Samson* may be a novelty at Covent Garden but it was done at Cambridge as far back as 1932. Nor, as Mr. Dean points out, is the stage performance of oratorios simply 'another example of the modern tendency to "improve" Handel'. In fact, from the first voices were raised in support of the practice. Handel's first biographer, John Mainwaring, a clergyman and future Professor of Divinity, who was in close touch with the Handel circle, wrote in 1760 that

'as the most remarkable characters, events and occurrences contained in the holy scriptures, are intended to be represented in these solemn pieces, it is plainly of their nature to be acted, as well as sung, and accompanied. . . . Would not action and gesticulation accommodated to the situation and sentiments, joined with dresses conformable to the characters represented, render the representations more expressive and perfect, and consequently the entertainment much more rational and improving? Provided no improper characters were introduced (a thing easy to be obviated), what other inconvenience could possibly result from the further allowance here contended for, it is hard to imagine.'

Sixteen years later Sir John Hawkins, in his *General History of Music*, mentioned this demand for the staging of the oratorios, though he was opposed to it on the usual ground of impropriety; after all, even in the next century, Saint-Saëns' *Samson and Delilah* had to wait thirty years before its stage performance was tolerated in England.

However that may be—and personally I am content to see the action of the oratorios in the ideal theatre of my mind—it is certain that Handel visualized a very great deal, perhaps everything, as he was composing the music. He has visualized even the sun standing still in *Joshua*, just as Mussorgsky visualized the old monk writing in his cell in *Boris* and as Verdi visualized Mistress Quickly curtseying to Falstaff; this is not tone-painting or naive symbolism but musical imagination reacting to a visual stimulus. Many composers react, consciously or unconsciously, to visual stimuli, but the faculty for doing so is particularly strongly developed in the great dramatic composers: in Mozart and Wagner quite as much as in Verdi and Mussorgsky. It is in Handel, too. There is no authority whatever for calling the 'symphony' to Act III of *Solomon*, 'The Arrival of the Queen of Sheba'; it certainly (as Mr. Dean says) does not represent Her Majesty's personal arrival at the double. But Handel saw with his inner eye the festive bustle of such an occasion and, though he borrowed an older theme for the piece, his imagination now imbued the theme with new rhythmic life. Long ago Zelter recognized this visual element in *Samson*: 'Ears become eyes', he wrote to Goethe, 'and one sees colours, people, tribes'. (Sometimes, of course, Handel deliberately attempts the pictorial or what one may call 'psychological programme music' in his instrumental preludes and interludes; the

Pastoral Symphony in *Messiah* is an example of the one, the symphony before Act III of *Hercules* of the other.)

With his actual characters, of course, a dramatic composer must go deeper than visualization, though no genuinely dramatic composer expresses generalized feelings; he tries to express not 'anxiety' but the anxiety of a particular character in a particular situation. He may not succeed; and if he does succeed the reason for his success may not be apparent to us; but unless he makes that effort to project himself into his character's skin and his character's situation, his music will almost certainly fail to ring true. Such musical characterization has become more vivid and no doubt more conscious, more deliberate, since Handel's day, yet again and again Mr. Dean is able to demonstrate most convincingly how one character or another in the oratorios is built up musically. Conversely, he can show how lack of it can be a fatal flaw; for instance, in *Deborah*, 'of the characters only Sisera lives in his music'. That is the real test; a character must 'live in his music', not merely be a character set to music. Again, describing Handel's progressive reshaping of *Ask if yon damask rose*—sung in *Susanna* by the heroine's husband, Joachim—Mr. Dean comments, 'Handel took great pains to compose in the style of Joachim', and the comment is justified. It is a fine point that would not strike every listener; perhaps it would not have struck Mr. Dean if he had not consulted the autograph score with its two earlier, rejected versions of the song.

And when such a song is sung, isolated, on the concert platform or on the air, what listener thinks of characterization at all? Alas, how many *performers* do? Many an opera aria loses half its force and all the subtlety of its beauty when it is detached from its dramatic context; *Deh vieni* in *Figaro* always seems to me a classic instance, and there are many such in Handel. Think of some of the most beautiful airs in the oratorios: *With thee the unshelter'd moor I'd tread, Waft her, angels, Where'er you walk, Shall I in Mamre's fertile plain*. How many of us could say without, hesitation—or even *with* hesitation—in which work each occurs, who sings it, and in what situation? Yet each of those songs is part of a musical character and has a dramatic context; properly sung by that character, in that context, each will reveal itself as more than simply 'a beautiful air'. If only people had had a little more knowledge of character and context, they would never have debased *Ombra mai fu* into the piece of stuffy pomposity we know as 'Handel's *Largo*'.

Again, like every true dramatic composer, Handel draws a very wide range of characters with equal sympathy and insight. In addition to the operas, the oratorios alone 'portray men and women of all nations, religions, ages, and psychological types: Jewish, Christian, and pagan, virtuous, frail, and vicious, are alike drawn on their merits, with no loading of the dice'. Even the two Elders in *Susanna* are 'so delightfully drawn that it takes all Handel's skill to retain our sympathy for the side of virtue', and they are finally differentiated almost as sharply as the two harlots in *Solomon*. (I cannot agree, however, that they are merely 'figures of fun, caricatures of the naughty old men to be found in any English village'.)

Yet, nearly universal and impartial as Handel's artistic sympathies were, there were 'certain character-types, emotions, and psychological states' which particularly

appealed to him. 'He showed a reverence for old age, its dignities and its nostalgic retrospect, long before he himself reached it . . . His fathers . . . are drawn with a moving tenderness' perhaps induced by memories of his own elderly father (who was 63 when he was born). On the other hand,

'tyrants and bullies he disliked. . . . But he did not caricature them or draw them out of balance; for Saul he felt great sympathy, Athalia he respected, Polyphemus, Hercules, and the Elders in *Susanna* he softened with a smile.'

But 'military heroism seldom inspired more than a routine response', which is one of the reasons why *Judas Maccabæus* is among the weakest of the oratorios. Mr. Dean suggests that Handel's intense reaction to the theme of 'exile' may have been, perhaps subconsciously, due to 'his own decision to spend his life in a foreign land'. 'Another hint of personal experience may be found in his later scenes of madness and mental derangement', so much more impressive in the oratorios (*Saul* and *Hercules*) than in the earlier operas (even *Orlando*). Similarly, his treatment of the supernatural, 'in the operas a matter of simple magic, . . . rises to something more formidable in the oratorios'.

Naturally Handel's imagination was helped or hindered by what his librettists gave him to work on—and sometimes they gave him very little. But he was also very capable of making a great deal out of a librettist's next-to-nothing, and when he goes against the librettist, it is always obviously of set purpose; the outstanding cases are, of course, the conclusions of *Alexander Balus* and *Theodora*, where Morell provided the material for conventional cheerful endings, which Handel contradicted by setting *Hallelujah—Amen* in one case and *O love divine, thou source of fame, of glory and all joy!* in the other, both in slowish tempo and in G minor, without so much as a final *terce de Picardie* to lighten the gloom.

This conception of Handel's imagination being 'stirred' or 'helped' by visual images, by strongly marked characters and their dramatic opposition, has also led Mr. Dean to complete—I think correctly—the solution of a major enigma: the problem of Handel's so-called 'borrowings' from his own earlier works and the music of other composers, 'borrowings' which range in extent from a few opening bars or a theme to a whole movement. Of course, such borrowings are by no means peculiar to Handel. Almost every composer has at some time or other re-used old material of his own and the re-working of other people's music had been a recognized and perfectly respectable procedure in earlier centuries; but there are some points of special interest in Handel's case. The borrowings from other composers are particularly copious in the late 1730s, the period of *Saul* and *Israel in Egypt* (a notorious instance), and Dent suggested that this may have been due to a temporary deterioration of Handel's powers of invention owing to mental illness. Then, again, Handel was much addicted to 'borrowed' *openings*, melodic ideas which then generate all sorts of quite different continuations in different works; I myself pointed out some years ago that this habit suggested the improvisatory nature of his method of composition and now Mr. Dean completes the picture by showing that Handel often needed these conventional gambits when his creative imagination was *not* stirred by character or drama:

'The late borrowings show certain well-developed patterns. They are commonest in instrumental pieces, and more frequent in choruses than in airs. . . . This suggests that his imagination still made a creative response to the stimulus of words, which set it going in the airs, but was no longer equal to the supply of basic raw material for instrumental or contrapuntal development. . . . Both in the early and the late music a disproportionately large number of the 'improvisations' upon *data* occur either in works for instruments alone or in instrumental sections of vocal works. . . . When he uses this method in airs he often confines the *datum* to the ritornello, the voice having new material. . . . And he is inclined to employ it in emotionally neutral airs which do not easily evoke a musical coefficient. It would seem then that the improvisation method was to some extent a substitute for a verbal or dramatic stimulus, that it tended to take over in the absence of words or when the words failed to fire Handel's imagination.'

This view of Handel as first and foremost a dramatic composer has other implications. Above all, it must condition the interpretation of his music. What we may call the 'ecclesiastical' view of the oratorios has had the deadliest influence on their performance; even arias from Handel operas (not only *Ombra mai fu*) are still not infrequently sung—often to English words which have little connexion, if any at all, with the original Italian—in a sanctimonious 'oratorio style'. And it is undoubtedly to this false 'oratorio style' that we owe the once notorious, still not quite extinct, 'contralto boom' which has afflicted even singers of the first rank. Older readers will remember the thrill, to many the blasphemous thrill, of Beecham's early performances of *Messiah*. *Messiah* is not a dramatic work, although there are dramatic elements in it; but it is not church music, although it includes elements of Anglican anthem and Lutheran Passion. All that Beecham did was to treat it as living music, with live *tempi* instead of 'reverent' ones. As for the dramatic oratorios, sacred and secular alike, we ought to sing their arias and choruses as if they were opera arias and choruses—within the eighteenth-century framework, of course, not like Verdi or Puccini. The *secco* recitatives must be light and quick like opera recitatives, and accompanied by harpsichord—not organ.

Handel always used the organ carefully and sparingly in the oratorios—Mr. Dean brings forward a great deal of evidence as to the precise and limited way in which he did use it—apart from the fact that the instruments he had in mind were very different from most of ours. But its use to accompany *secco* recitative is particularly unfortunate, since 'it has for English ears an inevitable (if unconscious) association with the responses of the Anglican service' and also slows down the pace.

I suppose it would have struck our grandfathers as almost blasphemous to treat Handelian oratorio in this way; it would certainly have struck them as incredible that such works should ever have passed out of the choral-society repertory, so that a masterpiece like *Saul*, for instance, almost needs to be rediscovered. But it was our grandfathers who asphyxiated the oratorios by their dull way of performing them, and the near-break in tradition should make it easier for us to revive them.

This script, only slightly edited here for magazine reproduction, was broadcast in the B.B.C. Third Programme on July 22, 1959.

THOUGHTS ON MUSICAL CONTINUITY (I)

Peter Stadlen

I wonder whether I should have managed to persuade the editor of any self-respecting journal to find room for an article expounding the theory that the first *tutti* in Mozart's Piano Concerto in C minor might at a pinch be played without one of the phrases that go to make it up. Such insensitive unawareness of the logic in Mozart's music would no doubt have met with ironic resistance—a fair measure of my amazement on discovering that there was a time when Mozart envisaged the exposition of this work without bars 44-62. In the autograph score, which is at the British Museum, the following three phrases do not appear in their familiar order.

The image displays three staves of musical notation, each representing a different phrase from the first *tutti* of Mozart's Piano Concerto in C minor. The staves are arranged vertically and labeled A, C, and C1.

- Staff A:** This staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line in the right hand and a supporting bass line in the left hand. The melody features eighth and sixteenth notes, with some rests. A long horizontal arrow above the staff indicates the phrase's extent.
- Staff C:** This staff continues the melodic and bass lines. It includes a dynamic marking of *f* (forte) and a key signature change to one flat (B-flat). The notation shows a continuation of the melodic development with various note values and rests.
- Staff C1:** This staff shows a variation or continuation of the material. It features a key signature change to two flats (B-flat and E-flat) and includes a key signature change to one flat (B-flat) in the middle. The notation is more complex, with many beamed notes and rests.

The image displays a handwritten musical score for piano, consisting of four systems of music. Each system is written on a grand staff (treble and bass clefs). The first system is marked 'C 2.' and ends with 'etc. 12 bars'. The second system is marked 'B' and ends with 'etc. 14 bars'. The third system is marked 'f' and ends with 'etc.'. The fourth system is marked 'etc.'.

Only after he had written the passage did Mozart add some cabalistic signs to indicate that of the phrases I have marked A, C, B, the last one should be inserted between A and C—which is where we are accustomed to hear it.

Obviously this means that by the time he had written C (which starts, of course, by restating the principal idea of the movement) Mozart either felt that A was not long enough and so stopped for further inspiration—or else, B just happened to occur to him at that moment and he thought he might as well use it where it could conveniently be fitted in.

Whatever the case may have been, the conclusion is inevitable that Mozart did not compose this *tutti* consecutively, inventing each part, step by step, in response to its predecessor. The possibility that he had conceived the passage in its entirety by the time he started writing, and merely forgot about B, may safely be excluded in view of B's length and importance.

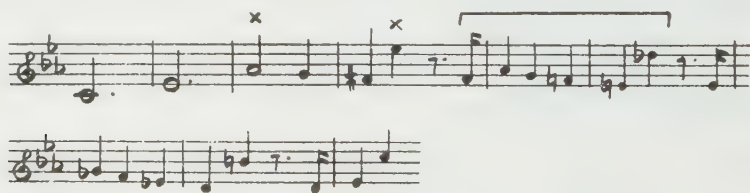
What astonished me most about this discovery was my own reaction. A sensation of scandalized incredulity made me realize how much we are in the habit of assuming,

as a matter of course, that music makes sense through the way one thing follows another—that the meaning arises from the sequence of events. The disturbing suspicion began to intrude itself that perhaps we take things for granted and sequence does not hold a monopoly in creating musical significance.

By inserting one phrase between two others he had already composed, Mozart, I submit, made it clear that any sense arising from the coexistence of these three phrases cannot be due to their sequence and does not reside in the links between them; for he was equally prepared to let A be followed either by B or C.

It might of course be argued that Mozart merely replaced one bit of consecutive thought by another, that originally C followed on to A with the same meaningful urgency with which B now fits on to its new neighbours. However, it would seem an odd coincidence that in this case A should not have had to be modified at all, while, even more curiously, B—which is so different from A—still manages to provoke C's shattering reply as successfully as A had done previously. The alternative suggests itself that the only condition these phrases impose on each other is that they should start on the tonic of C minor or end on the dominant.

When we consider each individual phrase by itself, we see that we are not asking the impossible in expecting music to be more specific in this respect. For here we do find the type of sense which arises wholly from the element of sequence. In phrase C, for example, one cannot imagine bars 5 and 6, say, having been inserted later or the phrase ever having existed without them; here the *raison d'être* of each unit lies exclusively in its relation to the preceding one.



The reason why Mozart could not have conceived of this phrase without the two bars is, of course, that together they are an indispensable member of a harmonic progression. But if we go on and ask why, of the first six notes, the third and sixth for example could not be due to an afterthought, the answer will be of a different order.

What makes it so certain that these six notes represent a single idea cast in sound, i.e. a motif, and that therefore they must have been invented together, is the fact that a completely different bit of sense emerges if two of them are omitted. By contrast, the removal of the two bars would injure the phrase, but still leave it recognizable; while the omission of one of the three phrases merely altered the over-all complexion of the passage, leaving the sense of the two remaining phrases untouched—which explains, of course, why, unlike the other excisions, this one is a real life story.

In the primeval cohesion active within the motif, we have traced consecutive

thought to its ultimate and purest form; here further pruning results not just in loss or injury—it destroys identity.

What are the boundaries of the motif? What are its minimum requirements? What is the smallest carrier of sense and where do addition and amplification set in? There are no problems in musical syntax more resistant to analysis. The need to decide each case by trial and error, without recourse to reason, unexpectedly illuminates the gap between musical and conceptual thought. We may be sure, however, that such progressive atomization tends to a limit: by the time it reaches the single note, communication has stopped (a thought recommended to *pointillistes*).

Since it amounts to tautology to call a motif consecutive, it is only when we go beyond it that it becomes meaningful to ask whether a given structure is consecutive or not. I shall deal with the tangible criteria of musical cohesion at a later stage. Faced as we are with the unique phenomenon of non-conceptual narration, it will not come as a surprise if a description of objective data fails to give an exhaustive account of the manifestations of consecutive thought. Meanwhile, the fact that the extremes of sense and size meet in the motif must not lead us to believe that they go on being inversely related. Needless to say, single phrases can be as loosely knit as the conglomeration of phrases that started off this investigation—and *vice versa*.

It is not so much absolute size as the degree to which a unit represents a self-contained and sealed-off statement of its own that operates against its functioning in a chain of thought. Even so, the intensity of the will that tries to press it into the service of an idea bigger than itself will have the casting vote. In the Funeral March of the *Eroica*—to take a random sample—the second subject might well leave a mark if heard on its own, out of context; yet its real significance lies in its association with the first theme—in spite of a harmonic relationship that is hardly more emphatic than those within the phrase cluster in the C minor Concerto.

Here Mozart's *post festum* addition suggested that compared with the creation of the individual phrases, the operation of welding them together into a bigger unit was subject to less stringent conditions. This further implies that his artistic aim, too, was more modest and restricted when he composed this super phrase.

Listening to a structure so casually derived cannot be expected to incite the familiar sensation of following a narrative. It would be unfair, on the other hand, to compare our experience of such music to a journey through Tuscany whose scenery came into being regardless of the motorist's delight. It may, perhaps, be likened to strolling in a park of ancient renown: here each part has been designed for our pleasure; but the arrangement, while deliberate and important, is devoid of a sense of direction. Since we are aware of the various features simultaneously, each acts as a foil to all the others and consequently the relations between neighbours are not exclusive ones. A different arrangement might be less successful but need not be absurd.

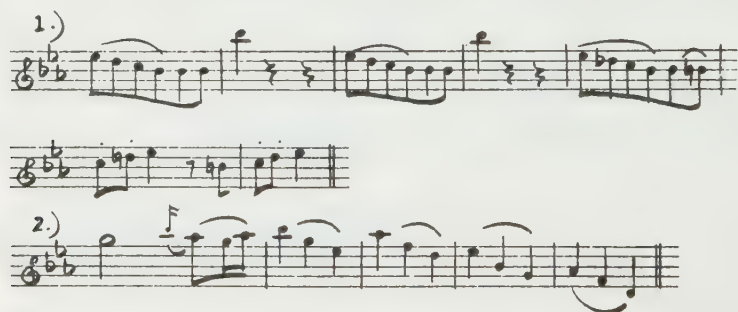
The fact that music inevitably takes place in time may well account for our mental habit of ascribing whatever sense it makes to the element of sequence. We assume, by way of a perfect *post hoc propter hoc*, that since one event happens after another it happens because of it. It is this time factor which keeps us unaware of music's

other, merely accumulative, sense which has a static quality and seems to feed on simultaneity. We are doubly indebted to the power of memory: not only does it help us to understand the present as a sequel to the past—it also enables us to establish in retrospect a simultaneity between events we have actually witnessed in succession. It is in this way that we relish, however unwittingly, the charms of selectivity—when music presents us with the exquisitely compatible.

We feel most clearly that a passage makes its point through accumulation where it violates the taboo of irreversibility—a condition imposed on all narrative aspiring to the status of logical argument.

In the *tutti* from the C minor Concerto, Mozart's handwriting continues undisturbed from C into B. There is hardly anything to show which of these two autonomous phrases should precede the other: it needed the extraneous evidence of the isolated semiquaver B natural at the end of C (which could not have been meant to lead into the E flat at the beginning of B) to convince me that Mozart could never have envisaged the sequence ACB and that we really do have an interpolation here and not a reversal of the positions of C and B.

It is by no means wildly speculative to contemplate this possibility; later on in the same movement Mozart demonstrates that the a-logical principle of reversal can be a legitimate and deliberately used device. The order of the two phrases which are the focal points of the second group of themes is reversed when they recur in the



recapitulation. Moreover, here they are followed, instead of preceded, by our phrases A, B, C. There is nothing unusual about this scheme except the skill with which it is executed. Of course, such permutation implies that sequence is not being disregarded here; but it is used merely to reverse the handedness of a phrase and this divests it of the supreme significance that potentially resides in it—it is demoted from being the essence of the matter to a contributory nuance.

Yet again, by playing on our awareness that the mixture is not as before, Mozart establishes in the recapitulation a point of achievement and climax; this, in turn, imparts a quality of drama and a pervading sense of direction to the movement as a whole. It also shows, incidentally, that consecutive and accumulative aspects can reside in close proximity.

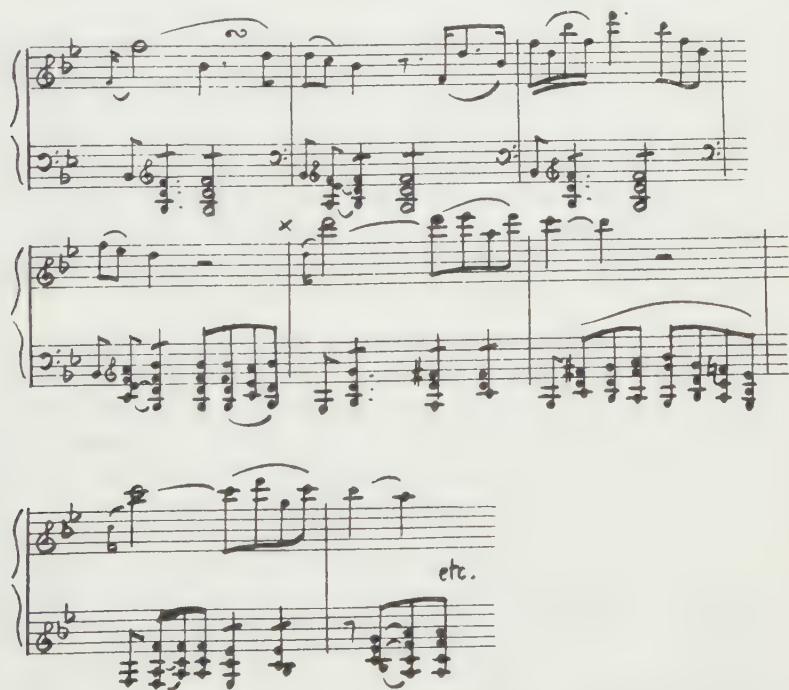
In this instance the consecutive component is of course somewhat utility: Mozart

creates a sensation of finality by, as it were, painting the goal in a different colour—rather than by focussing our attention on it through what happens on the way. He merely takes evasive action and alleviates the repetitive effect of recurrence, betraying some indifference to its sense-generating potential.

It is this dormant power in recurrence which invalidates another objection to my initial argument. It might be said that in the passage under discussion we have no right to expect C to follow from either A or B with any degree of urgency, since C (or at any rate its first few bars, C¹) restates an earlier idea and is thus inevitably destined to terminate whatever sense precedes it. If B was composed later, this would merely mean that Mozart had prolonged the original sequence C A; it would therefore be wrong to speak of an interpolation and there would be no case to answer.

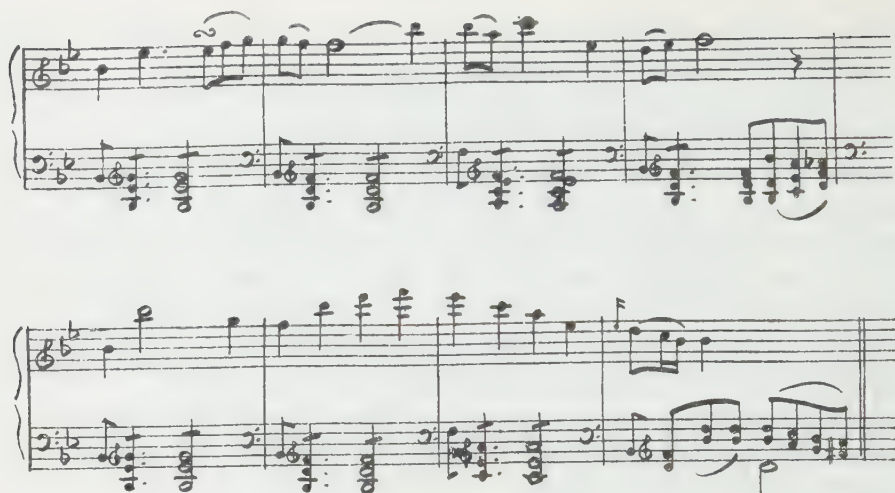
Should this be taken to imply that Mozart would not have added B *post festum* if C had consisted entirely of new material, let us consider another interpolation where this objection does not apply.

In the slow movement of the D minor piano concerto I noticed that the first episode looks like this in the autograph.



The passage missing at the spot marked X is scribbled on some empty staves of the last page (see example overleaf).

Incidentally, we know from Mozart's father that he finished the Concerto only just in time for the performance and had to play it without a run-through; so he may well have omitted a phrase that one would not have guessed to be optional. If he did,



we may sympathize with the audience on that historic occasion—even though, as it turns out, their loss was mainly quantitative.

As for recurrence, I intend to show later on that it is the function of labelling and identification which explains this all-pervading phenomenon. Luckily, however, its omnipresence does not condemn music to the status of a carpet or a wallpaper. It would be absurd to believe that whatever logic music can muster has to be accommodated between any two successive appearances of the same idea. We are not dealing with a string of small, unconnected bits of sense—tiny arguments that come to an end automatically with each restatement. Yet it is only such extreme and pessimistic assumptions that would, from the outset, doom C's relations to its predecessors and thus render my critique irrelevant.

Alternatively, one might draw a fairer picture of Western reality and grant the possibility of continuous sense pervading a piece—though it be riddled inevitably with dead moments of restatement, when the procession of thought comes to a momentary halt. Applied to the passage from the C minor concerto, this would merely shift the onus of sense-connexion from C¹ to that part of C which is new, C², leaving my argument essentially intact.

Admittedly, music has never quite outgrown either of these aboriginal states, which leave no piece entirely unaffected. But consecutive thought did manage to conquer this congenital weakness by making a virtue of necessity; for every now and then it will integrate the static principle of recurrence into the flow of events by endowing it with a significance of its own.

I propose to disregard, for the time being, the intrusion of the conceptual which recurrence tends to provoke at all levels—right down to the young composer who, according to Carl Reinecke (of lush *cadenza* fame), sent in a symphony for a competition, complete with an explanation of its meaning. According to this guide, the Minuet depicted the cruel and merciless tyranny of a prince, while the Trio was meant

to convey a violent uprising by the desperate but courageous citizens; alas, the revolt fails, everything remains as it was—hence *Menuetto Da Capo*.

Again, I must postpone the discussion of modified repeat, since it belongs to yet another chapter of continuity—even though instances of meaningful recurrence that most readily come to mind do tend to be impure through containing some modification. At the recapitulation in the first movement of the 9th Symphony where, according to Tovey, 'the heavens stand on fire', the *pianissimo* of the open fifth A-E has changed to *fortissimo* D major.

Yet even here, and certainly, for example, in the Rondo of the *Waldstein* Sonata, it is the way in which the subsidiary material has been conceived in the light of the main idea—amplifying or disputing it—that imbues each reappearance of the first theme with new significance and a fresh meaning.

Nor need such reincarnation be less real where it is less spectacular; in fact, though we are not always conscious of it, we are continually being provoked to judge how far a recurrence functions as an equal amongst sense-producing units. These evaluations are based on imponderables and range from certainty in the case of the Scherzo motif in the 5th Symphony to private predilections in early Mozart.

Though it means applying somewhat higher standards, it is legitimate, then, to scrutinize a recurrence, along with the rest of a passage, as to the part it plays in producing continuous sense. And so, a *post festum* interpolation points to indifferent cohesion whether it precedes new material (as in the D minor Concerto) or a restatement of an earlier idea (as in the C minor). Indeed, where recurrence is involved, the issue of sense-connexion is even more vital than where two ideas each make their own independent sense anyhow; for with a recurrence it depends solely on its link with the past whether a span of sounding time contains any new, autonomous sense at all.

When we go beyond the technical aspect and ponder the finer shades of a piece's coherence this is bound to include our assessing the composer's subjective attitude; the much-trodden path of the interview being barred precisely where it would be most desirable, biographical evidence becomes doubly relevant—especially when it is negative. For positive evidence can only prove the composer's intention to remain coherent; it may set us off in search of significance but we shall not, on the strength of it, decide whether he has succeeded. On the other hand, anything pointing to the composer's indifference will disincline us to be *plus royaliste que le roi*.

A discrepancy between what we feel and what we find may be thought to arise in the case of the *Andante* of the *Paris* Symphony.¹ Here we tend to regard the three appearances of the main theme merely as one idea issued in triplicate. Yet the autograph shows that Mozart had originally planned the movement with four statements separated by three different episodes; of these he subsequently threw out the second and third, replacing them by one modified form of the first. This might be interpreted as a change of mind as to the kind of comment his theme required and

¹ Cf. H. Beck, *Mozart Jahrbuch* 1955, pp. 103-6, also *Neue Mozart Ausgabe, Kritischer Bericht*, Series IV, *Paris* Symphony.

thus be taken as positive evidence of his concern for the theme's purposeful recurrence.

But the cavalier treatment meted out to the theme itself points the other way; in the course of replanning, Mozart successively introduces the following cuts: A, A+B, C.

The image displays a handwritten musical score for piano, consisting of six systems of staves. The music is written in G major (one sharp) and 4/4 time. The notation includes various dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte), as well as articulation marks like *tr.* (trill). Above the score, there are three long horizontal arrows indicating the recurrence of specific musical sections: the first arrow is labeled 'B cont.', the second 'C', and the third 'A'. Below the first system, there are two more arrows: 'C cont.' and 'A cont. tr.'. The score itself shows the initial presentation of these sections, with the first system containing measures of music that correspond to the 'B' section. The subsequent systems show the 'C' section and the 'A' section, with the 'A' section appearing in two different guises, one with a trill. The overall structure of the score suggests a complex process of thematic development and recurrence.



Mozart's lack of respect for his theme is particularly evident when one traces the fate of the two bars at the end of each half. The original plan was clearly to let dominant be followed by tonic in the first bar when the second bar is a half close on the dominant, but to reverse the order of the first bar when the second bar is a full close on the tonic. But whenever his cuts demand it Mozart goes against the modest logic of this scheme, arriving at a combination of the two versions.

He gives this up again when a further cut removes the need and in one case even retains it merely for variety's sake.

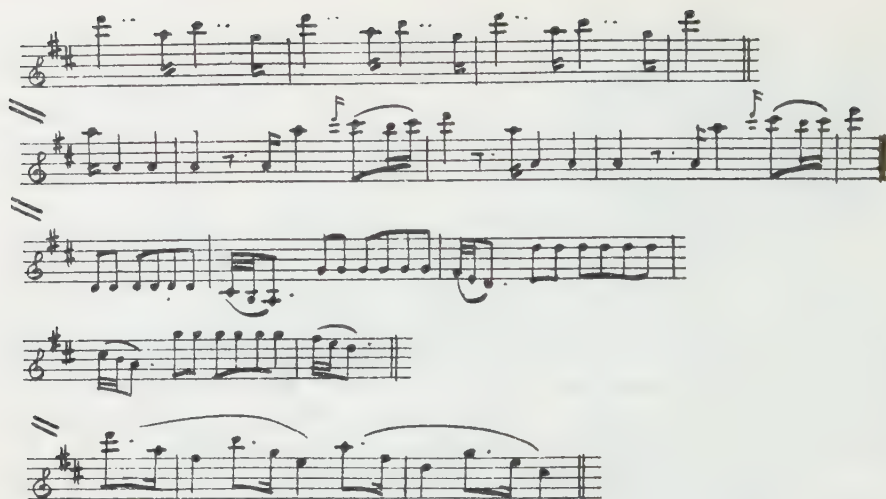
Some of these hectic attempts to increase the entertainment value of the movement, including a last minute swapping of major-minor for minor-major when a phrase reappears, were undertaken after Mozart, in a letter to his father, had defied an accusation of tedium by saying that the movement was 'perfectly natural and short'.

Eventually the movement was abandoned altogether and replaced by another that was even shorter and lighter. This leaves no doubt that the initial change of plan, too, was not caused by new insight into the theme's relationship to its subsidiary material, but simply by lack of confidence that it could support so ambitious a structure.

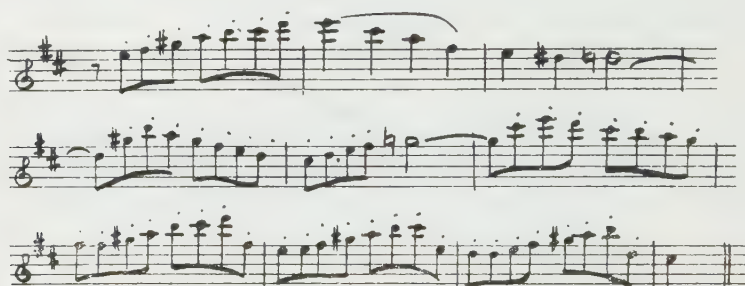
Such evidence of Mozart's comparative indifference, at this stage of his life, to the narrative powers of music is corroborated by a remark in an earlier letter concerning the first movement of this work: 'Right in the middle of the first *Allegro* there is a passage of which I knew well that it could not fail to please. And indeed the entire audience was enchanted with it and there was a great burst of applause. But since I knew when I wrote this passage what effect it would make I fitted it in again towards the end of the movement and there I made it even *Da Capo*.'

This unconcerned and opportunist display of a promising phrase shows Mozart shrewdly aware that in 1778 a Paris audience was not out for structural significance. And indeed, they proved how little they derived their pleasure from the consecutive aspect of this symphony by the applause with which, right in the middle of it, they greeted the advent of a particularly pleasing phrase.

But there may be another side to this. If we look at the other phrases that go to make up the movement we notice that they consist of one or two motifs repeated either on the same note or else alternating between tonic and dominant; at best they traverse part of the diatonic scale (see example overleaf).



Mozart's description makes it possible to pinpoint the privileged phrase; it is superior to its fellows not only in its stock of formulae but also in the kind of link that joins them.



Here we have Mozart at 22, showing off because of a nine-bar theme he has built amidst a sea of short-winded motifs. In the two piano concertos, written seven and eight years later, we saw him interpolate such phrases between others of comparable size, aiming at units that are bigger still, though yet accumulative.

It would, of course, be rash simplification to accept these bits of evidence as representing stages in Mozart's development. Yet I wonder whether they do not, however gently, point a moral; could it be that both the audience, by applauding in the right place, and Mozart, by anticipating their reaction, displayed intuitive awareness of the fundamental challenge that has faced music throughout the ages: to evolve ever bigger forms that will justify their size by being genuinely indivisible—structures able to overcome the inert indifference of the material through the kind of cohesion that results from consecutive thought?

What are the devices music can yield for achieving such unity?

How far has the creative mind succeeded in fashioning musical thought in the image of the conceptual?

IS THERE ONLY ONE WAY?

Alexander Goehr

The German musical theorist, Herbert Eimert, has recently made the following pronouncement:

'... there can be only one way of defining the contemporary stage of musical composition, and that is: post-Webern—a situation resulting from the discovery of the single note.'

For my own part, I can't see that post-Webernism, or any other stage of musical development, represents the 'only way'. It's a fallacy to suppose that at any given historical point there is a unique solution to the problems of composition, and that musical evolution is ascending to an even higher order of revelation. By that argument, a composer need only, as is so often said, be alive to some sort of musical law of progress in order to take his place on the train of 'serious advance', to write music which is legitimate because it is 'aware of its time', 'contemporary'. In point of fact, the best new music has already belied this kind of historicism.

There has never been a common denominator of musical style. The assessment of style in terms of historical necessities is inadequate. If you say that a piece of music is stylistically pure, you merely acknowledge one of two things: either that the piece is very narrow in its field of references, or that it successfully fuses any number of diverse and even contradictory elements.

Artistically speaking, *the concept of style can only be used with reference to quality*. According to Schoenberg, style is the result of a well-balanced relation between the effect and the resources employed.

The development of music in Europe is unique because it is cumulative. The present-day composer has the widest possible choice of models, the largest number of possible influences at his disposal. In what way, then, does the music of the past influence a composer? I can only suggest that the composer, like any other listener, will tend to be attracted by anything that is irregular in the context of the piece he hears. Our textbooks are full of examples of exceptions; strange harmonic progressions, odd contrapuntal combinations, which, we feel, enhance the expression. In the composer's mind, vague memories fuse and grow into a new, conscious, creative idea. An artist is related to the tradition from which he comes, and this bond has little to do with time or progress. There is no common 'only way' to any future stage; *all art is new art and all art is conservative*.

Apart from Messiaen, the composers who reached their maturity in the thirties and forties have had only a limited effect on recent developments. The primary influences have been Schoenberg and Webern and Berg on the one hand, and Debussy and Stravinsky on the other; but the composers whose attitude Dr. Eimert represents have chosen Webern alone as the key figure for the development of new music. They ignore Webern's traditional attitude towards musical continuity, which owed a great deal to Schoenberg. They apply a kind of statistical analysis to Webern's music which bears no relation to musical reality. They isolate single events, durations, pitches and dynamic levels; they analyze statistical ratios in the minutest detail—and so they ignore the audible development of complex forms. *Analysis should only have one single purpose: to explain why a particular work of art makes its specific effect.*

Serial composers of the post-war era cite Webern in an effort to show that the single note can be a structural entity, like a motif. The isolated note, they say, forms the only '*historically correct* basis for the creation of musical form'. We are told that 'The situation resulting from the discovery of the single note brings us to the threshold of a new era'. In support of this view, Mondriaan and Malevitch are dragged in. Malevitch defined painting as the logical development of the empty canvas. Accordingly, we now hear that 'music is a logical development of a certain duration of silence'.

This outlook amounts to a complete neutralization of musical character. The creative idea is replaced by mere procedure. There is no *material* in the traditional sense, but only a pre-compositional abstraction of the intended course of events. This musical attitude reaches its climax in the *Structures* for two pianos by Pierre Boulez, written in 1951-53. The pieces are an attempt at total serialization of all elements. Every element is filtered through the original series. Rhythmic durations are measured, absolute dynamic values are attached to each individual note. Any free thought is submerged in the wholly serial form.

The work has been hopefully compared to Bach's *Art of Fugue*. A French critic writes as follows: 'Boulez intends to complete the three existing structures by adding a further nine . . . when the twelve structures are complete, they will be the sum total of all serial possibilities on the levels of pitch, duration and dynamic intensity. For serial music, this will be a great achievement, comparable to *The Art of Fugue* or *The Well-tempered Clavier*'.

Well, it's hardly worth while pointing out the flaws in this comparison. Suffice it to say that Boulez himself, in an article written not very much later, referred to the unwieldy monster of total serialization.

Indeed, this music is dull in its lack of formal complexity, of dramatic gesture. No amount of technical ingenuity can break the monotony of regularity—even though this regularity can be shown to contain, within itself, the widest possible degree of isolation and differentiation. The dull impression is simply due to the fact that all serial possibilities are continually present in the work. Musical interest is always produced by the restriction of possibilities—a restriction which is determined,

in its turn, by the character of the material, by individual invention.

And so the carefully erected world of total serialization collapses like a house of cards. History already winks at the optimistic belief in a fresh start, the illusion of a 'Brave New World'. *Musical reality has moved on.*

It is, as I've said, Boulez himself who now rejects the impracticable aspects of serialization; he is inspired by a new ideal of musical sound and form. In two works for voice and chamber ensemble, the *Marteau sans maître* and the *Improvisations sur Mallarmé*, we find a musical style which is new, which does not rely on the so-called 'situation of the single note', nor for that matter on purely statistical theories. The various discernible influences are indicative of broad musical responses. The compositions succeed because they are based on enriched and characteristic material; the forms are variegated, complex and therefore expressive. Most important of all, Boulez has created a new kind of sound, by way of an ensemble in which non-sustaining instruments predominate.

The return to subjective preference, to individual judgment in the formulation of a musical idea is a return to genuine musical thought. There is some ground for optimism here. Boulez, through his recent development, counters the impoverishment of artistic sensibility which has for too long been considered the 'only way'. To achieve anything of lasting value, we shall have to widen our terms of creative reference, and break the shackles of contemporaneity. We shall have to free ourselves from an historical approach based on insensitivity and stupidity. Let us, as musicians, beware of the over-simplifications of our self-appointed dictators and our non-playing captains.

SERMON DELIVERED TO THE S.P.N.M., JUNE 4, 1959

I fear I am here today under somewhat false pretences. I dislike and distrust the value of these 'frank and open discussions' of composers' works. They must be embarrassing to the composers, who have my sympathy, and they are unlikely to hear, from me or anyone else, anything to help them in their work. They also incline an audience prematurely into the depressing rôle of critic or judge. Many years ago I had a work played at one of the Society's meetings and a member of the audience—and a well-known musician at that—said, I remember, during the ensuing discussion that 'it was not the kind of music he had heard at his mother's knee'. Now had the subject been 'knees' this might have been an interesting contribution.

Naturally composers want to hear their works played and to learn thereby—but in a composers' workshop or ordinary concert, not in the blaze of publicity of a public debating society.

I feel that artists should, as Cocteau has said, 'live in the shadows'—whereas this society has boasted, so I believe, of discovering 300 new composers. This sounds like an incubating machine; under the glare and light of publicity, embryo works are hatched before their time and the Society is in danger of becoming a factory for the artificial insemination of composers.

I feel strongly about this, because I think there is a real danger of standards dropping, of sights being lowered which is to the detriment of us all—of all music, and of all composers, including our three this afternoon.

I am not a critic, thank God, and as a composer I need only take what is grist to my mill, and I have my pride and my prejudices. But if we are trying to evaluate what we have heard today—which is what I suppose this meeting is in aid of—we must try to adopt a 'fair' attitude. This means trying to understand the premise on which a work has been based, even if the premise is challenged. So many critics do just the opposite. They talk of a work in terms of what it isn't. It is like criticizing a snake for not barking, a dog for not purring or a cat for being only a small lion.

All music begins and ends with the *ear* and my own way of listening to a new work is to wonder what kind of ear, what degree of aural awareness the composer possesses and then what kind of mind he has that controls his ear. To misquote Blake:

'What the ear and what the mind
Could frame this fearful symphony?'

Stravinsky recently said: 'When I compose something I cannot conceive that it should fail to be recognized for what it is, and understood. I use the language of music, and my grammar will be clear to the musician who has followed music up to where my contemporaries and I have brought it'.

What I find difficult to understand in regard to two of the composers this afternoon, whom I presume to be young, is that they have not followed music up to where Stravinsky (who is 77) and his contemporaries, still less younger men, have brought it. Their language and grammar are so strangely old-fashioned for young men. Surely the first requisite for a composer is an aural awareness. This is not meant to imply an insistence on 'serial', as opposed to tonal music, or support of the *à la mode* at all costs, which is fashionable in some quarters. On the contrary, some few composers (including Stravinsky and Britten) have applied a contemporary, exploring ear to diatonic harmony with happy result. But in the instance of two of this afternoon's composers the archaic language and form are disturbing, and, for me, boring.

The United Dairy uses horses, in this age of the combustion engine, no doubt as a form of advertisement. (I'm glad they do so as it enables me to procure manure for my garden.) This cannot be the reason why some composers back-date their musical vocabulary.

Perhaps they could answer this?

* * * * *

It has been further suggested that no composer should be refused a platform; that 'self-expression' is necessary for the human being's 'adjustment' and should be encouraged all along the line. It has also, I gather, been proved in industry that workers' output increases against a background of music, and that music has a salutary effect on patients in hospital.

All this may be true, but if this Society, by its policy, is proving that composition is a form of 'occupational therapy' or social service it should surely come under the National Health Act or one of the L.C.C. social service schemes.

Do not let us encourage young composers lightly to enter the great and noble profession of Mozart.

ELISABETH LUTYENS

THE PRINCETON SEMINAR IN ADVANCED MUSICAL STUDIES

The first *Seminar in Advanced Musical Studies* met recently for three weeks (August 17-September 5) at Princeton University. Jointly sponsored by the Princeton Music Department and the Fromm Foundation of Chicago, it provided an opportunity for a number of young American composers to gather and discuss important musical issues with some of their distinguished colleagues. These included first of all Roger Sessions, the Director of the Seminar, plus a regular faculty consisting of Milton Babbitt, Edward Cone, Ernst Krenek, and Robert Craft. In addition there were several guest lecturers, such as Vladimir Ussachevsky, Felix Greissle, John Tukey, Allen Forte, Aaron Copland, Elliott Carter, and Edgar Varèse. The regular faculty each gave a series of lectures, the guests one apiece.

The twenty-five young musicians invited to attend the Seminar came from all over the country. Mostly composers, there were also two instrumentalists and one conductor among them. In addition, there were about fifteen 'guests' who, as students or former students at Princeton, were ineligible for invitations, but were permitted nevertheless to attend all the classes.

An advance notice stated: 'the Seminar aims not only to examine all contemporary doctrines freely and in a non-sectarian spirit, but above all to stress the primacy of musical experience and imagination, insisting on categorical distinctions between artistic production and systematic thought'. This emphasis on diverse viewpoints and on musical experience rather than theory constitutes one of the major differences between the Seminar and some of its European counterparts, with which it will inevitably be compared. On the other hand, the 'advanced' nature of the viewpoints and music examined make it unique among such gatherings held up till now in the United States. Between the 'radical' European and 'conservative' American extremes there lies obviously much fertile ground for discussion, and this was covered in a variety of ways by the different lecturers.

Mr. Sessions, drawing upon his own experience as composer and teacher, led off the discussions under the general heading: *Problems and Issues Facing the Composer Today*. A rather ambitious codification of these problems (alas, there are so many!) which might easily have taken up a year's talk, was abandoned at an early stage. In its place the discussion ranged in a leisurely way over such subjects as the rôle of tonality in serial music (in which the Stadlen-Sessions con-

trovery recently recorded in *The Score* flared up again briefly), aural reality v. musical abstraction (for example, the problem of harmonic movement in Stockhausen's *Elektronische Studie 2*), and the like.

The American composer's increasing dependence on an academic environment came up appropriately enough, and there were also many illustrations from Sessions's own experience of the problems which beset young composers today. But perhaps the most significant impressions gained from these talks were the insights into Sessions's own approach to music-making, his dedication to the 'musical material' as he calls it rather than the systems imposed upon it, and his faith in the 'human gesture' behind all music.

Ernst Krenek drew also upon his compositional experience, basing his lectures entitled *The Extent and Limits of Serial Techniques* on his experiences as a composer moving in the direction of 'total organization', or serialization of all facets of composition. The serialization of time was taken as a point of departure, and attempts to regulate time or the duration of notes were traced historically from the isorhythmic motet to Boulez's *Structures*. At this point, believing that a composer is best able to talk about what is going on in his own music, Mr. Krenek demonstrated the serial principles underlying a whole group of his recent compositions: the *Sestina*, *Hexahedron* (for small chamber ensemble), *Die Sechs Vermessene* (for piano), *Questio Temporis* (for large orchestra), and the new *Flute Piece in Nine Phases*. The ingenious serial permutations involved in constructing these works illustrated Mr. Krenek's concern for what he calls 'built-in surprise'. That is, as the self-imposed limitations become more numerous, the end result becomes less predictable, not only to the listener, but to the composer as well, who first gets to 'know' his piece upon its completion. Here certainly was a point of view quite divergent from Mr. Sessions's illustrating the Seminar's announced intention 'to examine all contemporary doctrines freely'.

Contrasting with the theoretical tone of the Krenek lectures, Edward Cone's series on *Analysis and Performance* were mainly concerned with arriving at what one might call a practical approach to analysis, that is, one which aids the performer in understanding the work. To this end, various compositional elements were isolated—melody, tonality, metre and rhythm—and their effect studied in the performance of such diverse works as Boulez's *Structures*, Schoenberg's *Piano Pieces* op. 33a, Sessions's *From My Diary*, and Stravinsky's *Symphony in Three Movements*. Some of Mr. Cone's conclusions, particularly those based on a rather slender extract for purposes of illustration, aroused a good deal of controversy. It seems that in music, at least, the more limited the illustration, the more opposing arguments can be marshalled against it. For this reason, his analysis of whole movements, such as the second movement of the Webern *Variations for Piano*, were much more successful. Such studies, aiming to clarify problems of phrasing and articulation for the performer, would seem to have much more validity than the pure descriptions of serial technique so often put forward as 'analysis'.

Milton Babbitt's talks on *Contemporary Music and Contemporary Theory* were divided into three sections: 'the use and mis-use of mathematics in music', electronic music, and information theory. The first topic occupied the main body of his lectures, and consisted of an extremely stimulating and initially baffling introduction to the principles of Group Theory. Soon, however, the novel postulates and axioms became clear and logically exciting as Mr. Babbitt defined the familiar serial operations in terms of Group Theory, and showed how certain masterpieces, particularly the Schoenberg *Fourth Quartet*, have a certain mathematical as well as musical elegance.¹

Electronic music, the second heading, was first traced historically, and then the electronic

¹ See Mr. Babbitt's article in the 'American Issue' of *The Score*, June, 1955.

equipment at Cologne and Milan was compared with the new R.C.A. Synthesizer in New York. A description of the workings of this fantastic instrument, able to do practically anything one could conceive of doing electronically, was followed by an actual inspection of it. Following this, the last two lectures were devoted to an all-too-brief exegesis of information theory and its relation to music, particularly to the serialization of time.

Robert Craft's discussion of *The Performance of Contemporary Music* was unfortunately hampered by his illness, and by the absence of any performing group to use for purposes of illustration. However, under these adverse conditions he did manage to raise a number of points regarding the performance of new music, particularly the conducting problems in such works as Stockhausen's *Zeitmasse* and Boulez's *Le marteau sans maître*.

The guest lectures were closely connected with those of the faculty. Vladimir Ussachevsky, demonstrating some of the techniques of electronic composition, and John Tukey, speaking on information theory from the standpoint of the mathematician, both enlarged on aspects of Mr. Babbitt's lectures. Felix Greissle provided some warm personal reminiscences of Webern and Schoenberg, while Aaron Copland and Elliott Carter discussed informally, much in the manner of Mr. Sessions, their music and their ideas on music. Mr. Varèse also talked about his electronic music and illustrated this with tapes of his *Intégrales* and *Poème Electronique*. Mr. Forte gave perhaps the most specific lecture, a serially-orientated analysis of the third movement of Bartok's *Fourth Quartet*.

Certainly one of the most exciting events of the Seminar was a surprise visit by Igor Stravinsky, who with poetry and precision talked about his life and music, providing an informal new chapter, so to speak, to the recently published *Conversations*.

How can one evaluate the Seminar? First of all, as must seem obvious, there was a great deal of talk—about five hours of lectures and discussion each day. Inevitably there were few performances, although three excellent programmes of contemporary music were arranged in conjunction with the Seminar. These were given by the youthful Lenox String Quartet, and included works by all the members of the regular faculty, plus others by Kirchner, Schuller, Bloch, Webern and Bartok.

Works by the young composers taking part in the Seminar were 'performed' at unofficial tape-recording concerts, and these were, for this writer at least, impressive indeed. In fact, one of the principal benefits of the Seminar was to show to those of us working more or less in isolation (in spite of the much-publicized communications network which spans our continent) what has been going on all over America. Since there has been no Darmstadt or Donaueschingen in America to draw the talented young composers together, the realization that the growing edge of music is not vastly different whether it be in New York, Cambridge, Berkeley or Chicago came upon us as a profoundly exciting one. We sensed, possibly for the first time in the United States, a common purpose, a feeling that in working in relative isolation we were yet generally concerned about the same things, and in an even more general way, moving in the same direction.

For this reason as well as for the stimulation of coming into contact with new ideas and established musical personalities, one can only hope that the generosity of Mr. Paul Fromm and of all those responsible for planning this Seminar will make possible its continuance in the future. Were the Seminar to become an annual event, a great step would have been taken towards the development and encouragement of America's musical resources.

LAWRENCE K. MOSS

DONAUESCHINGEN, 1959

It is surprising how much bad music Donaueschingen manages to cram into so short a space. But, of course, that is inevitable in a festival passionately committed to the future, with scarcely a thought for today and none at all for yesterday. If art gets a look in, it is only by accident. On the other hand the general atmosphere is stimulating and sometimes more than that. If I were a composer, I'd certainly put the Donaueschingen week-end down among my annual engagements. It could act as a creative tonic providing it didn't go to one's head.

What about the music itself? I'm not joking when I say that it was the shortest piece that was played, that proved the most substantial. It was, in fact, the world première of a work seven bars long for three instruments, harp, flute, and clarinet, by Stravinsky, the *Epitaphium* he wrote in memory of the festival's aristocratic patron who died earlier this year. I mention this piece, not only because it was very beautiful, but because despite its brevity it did leave one with the impression of a big genius.

I don't doubt that some Donaueschingen composers admire, or at least partly admire, some Stravinsky; but the big genius for them remains Anton Webern to whose songs and chamber music the first concert of the festival was exclusively devoted. It was the first time that I have been exposed to a concentration of his music, a fascinating experience but also very revealing. It struck me so forcibly that the purity, reticence and order of this fastidious art, in which every note counts—but there are, as it were, remarkably few notes—represents a musical language in which many of the major inspirations that we associate with music we normally call 'great' simply cannot be accomplished.

To return to the Stravinsky for a moment—there we have a tiny work, itself touched by the finger of Webern, but we feel the big composer behind it. Behind Webern's epigrammatic art, on the other hand, I feel not a tiny composer, perhaps, but certainly a rather small one; and one more dependent upon Schoenberg than I had imagined.

It may be that some composer will eventually emerge who can make something rich and strong of Webern's technical innovations. I certainly hope so, since his music continues to exert its hypnotic effect upon a widespread and industrious community of composers. One piece after another at Donaueschingen, whether it originated in thawed-out Poland, France or Sweden, went through the empty gestures of Webern imitation; and, alas, it is too easy in this style to exercise a quite remarkable degree of self-denial in the sphere of anything remotely approaching full-blooded composition.

If Webern was one pervasive influence at Donaueschingen, the other was Pierre Boulez; indeed, between them, and excluding the Stravinsky, one might say that Webern and Boulez had composed most of the music there, even though they were not credited with it in the programmes. Boulez conducted a new work of his own with his celebrated 'Domaine Musical' players, a memorial piece like the Stravinsky, called *Tombeau*, for orchestra and soprano. This was not, I thought, a particularly impressive example of his music. It moved on from one static invention to another without much sense of harmonic flow; and the one line of Mallarmé which eventually crowned the piece proved to be more embedded than embodied within Boulez's noticeably opaque textures.

But Boulez also appeared as an extraordinarily industrious conductor. Two of the works he conducted with admirable aplomb, by Henri Pousseur (*Rimes pour différentes sources sonores*)

and Luciano Berio (*Allelujah II*), experimented with the acoustics of the concert hall—Berio had two orchestras, in effect, one on the platform, one at the back of the hall; Pousseur had three, and added for good measure electronic music and composed music, on tape, disseminated through a set of loud-speakers spaced round the hall. It did interest me, this sensation as a listener of being enclosed within the music, especially within Berio's music. The disposition of the orchestras seems to add a new dimension to the composer's scoring, who can plot his notes to fall, as it were, before or behind the listener. Or the same note can originate on the platform and then be transferred to the rear of the hall. It was undeniably a curious effect and certainly an ingenious one, though I'm not certain what the expressive point of it all is, nor do I see how the composer can calculate his scoring in the face of so many imponderables, the size and shape of the hall, for instance, and the seating plan of the audience. For which seat in the hall does Berio 'hear' his music? But at least this music was adventurous in terms of feeling and sound; it did not, like so many of Webern's more pedantic disciples, aspire to a virtuosity of suppressed emotion and silence.

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HANS KELLER: Born 1919. Writings and research fall mainly into four classes: analysis, criticism, criticism of criticism, and psychology, chiefly of musical composition. Is at present preparing a book entitled *Criticism: A Musician's Manifesto* (André Deutsch), and developing his 'Functional Analysis'. Has recently joined the B.B.C.

GERALD ABRAHAM: Born 1904. Has made an intensive study of Russian music, and as a result, produced several books on it, one in collaboration with M. D. Calvocoressi, whose second, unfinished book on Mussorgsky he completed. Has written other books, *A Hundred Years of Music*, *Chopin's Musical Style*, etc., and edited a series of symposia on the works of individual composers. Served on the staff of the B.B.C. from 1935 till 1947, when he was appointed Professor of Music at Liverpool University. General Editor of the *History of Music in Sound* (gramophone records); Editor of *The Monthly Musical Record*; Secretary to the editorial board of the *New Oxford History of Music*.

PETER STADLEN: Born 1910 in Vienna. Lives in London. Until recently concert pianist. Appeared at festivals of Darmstadt, Edinburgh, Frankfurt, Holland, Venice, Vienna. Has given many first performances of twelve-note compositions. Received Schoenberg medal in 1952 from Austrian Ministry of Culture in conjunction with the Austrian Section of the I.S.C.M. In recent years has broadcast many talks and undertaken musicological research. Is engaged in writing a study of the implications of sketches and corrections in the Viennese classics.

ALEXANDER GOEHR: Born 1932 in Berlin. Son of the conductor, Walter Goehr. Studied in Manchester at the Royal College of Music with Richard Hall and in 1955 was awarded a French Government Scholarship, to study in Paris with Olivier Messiaen and Yvonne Loriod. Since 1956 has lived in London, working as composer, lecturer and teacher. Is at present Lecturer in Orchestration at Morley College. Works include *Fantasia for Orchestra*; a chamber cantata, *The Deluge*; 4 *Orchestral Songs*; and a ballet based on French madrigals.

ELISABETH LUTYENS: Composer. Born 1906 in London. Studied at the Royal College of Music with Dr. Harold Darke and Ernest Tomlinson, and later in Paris with Caussade. Had first international performance at the Warsaw I.S.C.M. Festival in 1939, with a string quartet. Three other works performed at I.S.C.M. Festivals were 3 *Symphonic Preludes* (London, 1946), *Horn Concerto* (Amsterdam, 1948), and *The Pit*, dramatic scene with words by W. R. Rodgers (Palermo, 1949). Has written scores for fifty films and over forty Radio features. Recent works include *String Quartet No. 6*; *Valediction for clarinet and piano* (1958); *De Amore* (Chaucer)—cantata for soli, chorus and orchestra; and 3 *Duos* (for horn and piano, violin and piano, cello and piano). Is now engaged on a work for orchestra.

LAWRENCE K. MOSS: Composer. Born 1927 in Los Angeles. Studied composition with Leon Kirchner at University of Southern California. At present in Florence on a Guggenheim Fellowship, composing a comic opera based on *The Brute* by Chekhov. Principal works include a *String Quartet*; *Violin Sonata*; a setting of Whitman's *Leaves of Grass* for baritone and chamber ensemble; and *The Song of Solomon* for women's chorus, two oboes and harp. Since 1956 has been Instructor in Music at Mills College, Oakland, California.

DONALD MITCHELL: Born 1925. Is on the music staff of the *Daily Telegraph*. Has written a study of the early years and music of Mahler and has collaborated with Hans Keller and H. C. Robbins Landon in two symposia, one about Britten, the other about Mozart. He is at present working on a small book (Faber) about the language of modern music and the related arts.

The contributions to this issue by Alexander Goehr and Donald Mitchell were first broadcast in the Third Programme during October.